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Entertainment
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*The **Top 10** Things We Love This Week*

The Must List

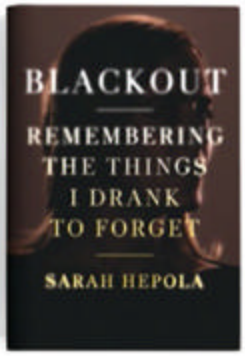
1 KEY & PEELE

Feminist pirates, football players named Jammie-Jammie and Ducklings, and a Hillary Clinton anger translator can mean only one thing: The new season of *Key & Peele* is here. *(Comedy Central, Wednesdays, 10 p.m.)*

Keegan-Michael Key, Jordan Peele, Stephnie Weir, and Kate Burton

2 CARTEL LAND From the Mexican doctor leading a small-town rebellion to American veterans patrolling the Arizona border, Matthew Heineman's harrowing doc examines two vigilante groups and their common enemy: brutal drug cartels. *(R)*

3 BLACKOUT: REMEMBERING THE THINGS I DRANK TO FORGET, by Sarah Hepola A chronic battle with alcohol-fueled amnesia might not seem like fodder for a good-time read, but the Salon editor's brutally funny and alarmingly honest memoir more than pulls it off.



4 "GOOD FOR YOU," Selena Gomez
"I'm 14-karat/Doing it up like Midas," Gomez coos on her streamlined new single—a sleek, breathy bedroom jam with a spare finger-snap beat and surprise A$AP Rocky cameo. Let's call it: The girl has officially graduated from tween-pop status.

KEY AND PEELE: IAN WHITE/COMEDY CENTRAL; WEIR AND BURTON: COMEDY CENTRAL; GOMEZ: VIJAT MOHINDRA

ILLUSTRATION BY JESSE LENZ

5 AMY During her short time in the spotlight, Amy Winehouse was a tragically misunderstood talent. Thankfully, Asif Kapadia's sympathetic but honest portrait of her life is a humanizing addition to the late singer's legacy. *(R)*

6 7 DAYS IN HELL This mock doc about a tennis match between hotheaded rebel Aaron Williams (Andy Samberg) and daft rising star Charles Poole (Kit Harington) aces the story's silliness—and its stunt casting. Look out for star cameos from Serena Williams and John McEnroe. *(HBO, July 11, 10 p.m.)*

7 DO I SOUND GAY? The quest to sublimate the sibilant *s* has never been so tenderly entertaining as in David Thorpe's thorough, winning doc about one gay man's surprising search for verbal and social identity. *(NR; on VOD July 10)*

8 SUMMERTIME '06, Vince Staples After a spring packed with heavy albums from hip-hop's A list, this 22-year-old L.A. upstart's two-disc debut is the raw rap record you didn't know you needed. Our favorite track? The woozy "Lemme Know," featuring Jhené Aiko.

9 AMONG THE TEN THOUSAND THINGS, by Julia Pierpont Equal parts charming and heartbreaking, this novel follows two children who discover their father's infidelity when a package of revealing documents meant for their mother ends up in their naive hands.

10 RECTIFY The drama series about former death-row inmate Daniel Holden (Aden Young) returns more captivating than ever when a body turns up and, once again, he has to grapple with his suspicious, unforgiving hometown. *(SundanceTV, Thursdays, 10 p.m.)*

WINEHOUSE: JEFF KRAVITZ/FILMMAGIC.COM; *7 DAYS IN HELL*: JOHN P. FLEENOR/HBO; STAPLES: JIHANNE TATANAKI; *RECTIFY*: DANIEL MCFADDEN/SUNDANCETV

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ON THE COVER
Batman v Superman: Dawn of Justice's Ben Affleck as Batman, Gal Gadot as Wonder Woman, and Henry Cavill as Superman. Photographs by Clay Enos/Warner Bros.

DAVID DOLSEN

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DEAD AND LOVING IT
"All I know is that what we put up on screen is Deadpool. It's like we ripped a page out of the comic," says Ryan Reynolds of his antihero superhero. *Deadpool* hits theaters next February.

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The Week's Sound Bites

"You could tie your shoe and make some girl's entire year."
—Mike (Channing Tatum), putting Big Dick Richie's (Joe Manganiello) sexiness into context, in *Magic Mike XXL*

"You went on a cat stakeout?... The cat stakeout turned into a cat pursuit?"
—Jamie (Kristen Connolly), after Mitch (Billy Burke) tells her he's been investigating some felines, on *Zoo*

"Well, just so you know, I support feminism. Mostly by having body-image issues."
—Ray (Colin Farrell), misunderstanding feminism, on *True Detective*

"The Supreme Court on Friday ended same-sex marriage bans across the country, clearing the way for gay and lesbian couples to marry in any state—and really giving that rainbow filter on Facebook a real workout."
—Jimmy Kimmel on *Jimmy Kimmel Live!*

"You can't do a slasher movie as a TV series."
—Noah (John Karna) on *Scream*

"Come with me if you want to live."
—Sarah Connor (Emilia Clarke) in *Terminator Genisys*

"Am I crazy not to like this guy? Among some of his Facebook likes are George W. Bush's *Decision Points*, *Transformers: Revenge of the Fallen*, and the music of Josh Groban. Must I really justify myself any further?"
—Elliot (Rami Malek), explaining his dislike for his friend Angela's (Portia Doubleday) boyfriend, on *Mr. Robot*

"You have 'Give me the ring, my precious' eyes."
—Ted (Seth MacFarlane), to Samantha (Amanda Seyfried), in *Ted 2*

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"Ba-na-na!"
—Kevin (*Minions*), searching for his favorite shows with XFINITY's X1 voice remote
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HEY, HARRY, HOW'S LIFE WITHOUT ZAYN? [P. 18]

News & Notes

(Clockwise from top left) *Glee*, *Modern Family*, *Grey's Anatomy*, and *Queer as Folk*

HARRY STYLES: JASON LAVERIS/FILMMAGIC.COM; *GLEE*: ADAM ROSE/FOX; *MODERN FAMILY*: PETER "HOPPER" STONE/ABC; *QUEER AS FOLK*: SHOWTIME/PHOTOFEST; *GREY'S ANATOMY*: RICHARD CARTWRIGHT/ABC

Love Won. Hollywood Helped.

How entertainment played a part in marriage equality's evolution from plotline to reality.

BY JESSE TYLER FERGUSON

I KNOW HOW THINGS CAN GO. I lived through the disappointment of Proposition 8, the California ballot measure that literally stripped away rights from friends of mine who had been married. So when the Supreme Court passed down its decision to finally recognize the freedom to marry on June 26, there was a great sense of release and relief. My husband, Justin—a lawyer who is the political fire under me—came into our bedroom and said, "It happened, it passed." We hugged and we cried, for so many reasons—partly because we've been such advocates for marriage equality over the years since we started our nonprofit organization Tie the Knot, but also because while we're married ourselves, we've traveled to states and have met couples who were still having to fight for that fundamental right.

As an actor, you're so lucky to work, and if it's a job you love and people respond to it, that's even better. But if it effects social change and it progresses something you care about, *that's* something that almost never happens. From day one of *Modern Family*, I was blown away by how personal it was to me. Now people come up to me all the time to say how much the show has helped the fight for marriage equality. Sometimes it's hard for me to see that from the inside, but I know the power of television and of Hollywood, and I've met the families who watch the show and have conversations about what it means to be gay in America—and I do understand that it's something we can own and feel proud about.

"I know the power of television and of Hollywood.... It's something we can own and feel proud about."

Will & Grace was the first time I remember feeling like I was being represented on television. I didn't specifically identify as a Jack or as a Will, but the fact that a character who was openly gay was on television was a really powerful moment. I felt represented. And to me, *Modern Family* showed the first gay couple on network TV that felt real in a grounded way. You met Mitchell and Cameron when they were coming home from adopting a child, and it wasn't about them being gay—it was about them being new dads who just happened to be gay. Years later, in season 5, they got married. On ABC, at 9 p.m., all across the United States. We knew there was a lot of responsibility behind that, and we took it very seriously. We wouldn't have been able to tell that story in season 1. We had to earn the trust of the audience. They got to know Mitch and Cam, and in return we were able to have that episode.

Doors were held open for us, and we've since held the door open for others. When success is proved with something like *Modern Family*, having a gay character as a lead on a show is no longer quite as scary as it once was. That's where change happens, when people are willing to take a risk, and sometimes the risk pays off. There has been a wonderful, beautiful flood of LGBT characters on television in recent years, from *Orange Is the New Black* to *Glee* to *Happy Endings*. Hollywood's being a little more brave; it's nice to see gay characters that are substantial and feel like solid people with rich, vivid lives.

The evening the SCOTUS decision passed, I was looking at social media and saw the White House illuminated in rainbow colors. If I had told my 12-year-old self that this day would come, I never would have believed it. But evolution happens slowly, and part of what makes this moment so sweet is that it did take time. The fight was there, and it's all the sweeter because of it. I've been involved in this movement for the past 10 years, and I wouldn't trade those 10 years of fighting for anything. (AS TOLD TO MARC SNETIKER)

Jesse Tyler Ferguson; (inset) with husband Justin Mikita

THE PATH TO "I DO"

Pop culture has been exploring marriage equality for decades. Here are some key moments that helped shape America's opinion.

JANUARY 1991

***The Golden Girls*, "Sister of the Bride"** Blanche's reluctance to accept her brother Clayton's engagement to his boyfriend reflected closed minds in the country. But when Sophia gave her a talking-to and compared Clayton's upcoming commitment to Blanche's own marriage, Blanche heard her loud and clear—and so did viewers.

1990

OCTOBER 1991

***Roc*, "Can't Help Loving That Man"** The sitcom aired broadcast TV's first same-sex wedding. (See page 15.)

FERGUSON: ALBERTO E. RODRIGUEZ/GETTY IMAGES; WITH MIKITA: AMANDA EDWARDS/WIREIMAGE.COM; *ROC*: TIMOTHY WHITE/FOX

OCTOBER 1994

The Real World: San Francisco Cast member Pedro Zamora had an on-air commitment ceremony with his partner. Zamora died of AIDS the same year, though his impact lives on. "He informed a generation's worth of opinions," says Matt Kane, GLAAD's programs director of entertainment media.

DECEMBER 1995

***Roseanne*, "December Bride"** Roseanne organized a gay wedding for her business partner.

JUNE 1997

My Best Friend's Wedding It was about a straight wedding but celebrated the love between a straight woman and a gay man.

SEPTEMBER 1998

***Will & Grace* debuts** America fell for this sitcom about two gay men and two straight women. "They were characters people wanted to be around," Kane says. "It suggested that gay people weren't this 'other,' that they're part of everyone's lives, and that there are very good reasons to be friends with one another."

DECEMBER 2000

***Queer as Folk* debuts** The drama, about a group of gay men and women, featured not one but two same-sex weddings in its five seasons.

JULY 2010

The Kids Are All Right The takeaway from this flick about a lesbian couple with two kids? Marriage is hard, no matter what.

NOVEMBER 2010

***Glee*, "Never Been Kissed"** Kurt met Blaine for the first time. Four seasons later, the beloved pair got married, alongside lesbian pals Santana and Brittany.

1995 2000 2005

APRIL 1997

***Ellen*, "The Puppy Episode"** Just weeks after Ellen DeGeneres came out in real life, the sitcom version of herself did the same. "Her career sort of stalled for a bit after that," says Kane. "But she built herself back up on the strength of her personality, demonstrating that being true to oneself can contribute to one's success."

DECEMBER 2005

Brokeback Mountain A commercial and critical success, the Oscar winner is remembered for the heartbreaking central relationship between two Wyoming cowboys.

ROSEANNE: ABC/PHOTOFEST; MY BEST FRIEND'S WEDDING, THE KIDS ARE ALL RIGHT: SUZANNE TENNER (2); WILL & GRACE: GARY NULL/NBCU PHOTO BANK; QUEER AS FOLK: SHOWTIME/PHOTOFEST; GLEE: MIKE YARISH/FOX; ARCHIE: FERNANDO RUIZ; THE 56TH ANNUAL GRAMMY AWARDS: MICHAEL TRAN/FILMMAGIC.COM; MODERN FAMILY: PETER "HOPPER" STONE/ABC; THE STATE OF MARRIAGE: DANIEL KAUFMAN; GREY'S ANATOMY: RICHARD CARTWRIGHT/ABC; BROKEBACK MOUNTAIN: KIMBERLY FRENCH; ELLEN: ABC PHOTO ARCHIVES/GETTY IMAGES; CARROLL: ART STREIBER/CBS

JANUARY 2012

Archie Comics
In *Life With Archie* #16, Kevin Keller marries his partner.

JANUARY 2014

The 56th Annual Grammy Awards Macklemore performed the 2012 hit "Same Love," which championed marriage equality. Madonna, Mary Lambert, and jazz artist Trombone Shorty participated in the performance, during which 33 couples—gay and straight—flooded the aisles to exchange vows as Queen Latifah officiated the mass ceremony.

MAY 2012

"It Could Happen to You"
When Shane Crone lost his partner in an accident, he chronicled his grief—and lack of legal rights—in this video, which went viral and inspired the documentary *Bridegroom*.

MAY 2014

***Modern Family*, "The Wedding"**
In season 5, Mitchell and Cameron finally tied the knot.

2010

2015

***Grey's Anatomy*, "White Wedding"**
Callie and Arizona faced more than a few relationship issues before they tied the knot—which is why their story's so valuable. "It's important that LGBT characters be treated by the same rules," Kane says. "Shonda Rhimes doesn't treat anyone with kid gloves because they're a minority. She puts everyone through the wringer."

MAY 2011

NOVEMBER 2014

***Winning Marriage*, by Marc Solomon**
The author, who has long fought for equality, chronicles the decades-long battle.

JUNE 2015

The State of Marriage This doc profiles the lawyers who fought to bring marriage equality to Vermont.

FIRST DOWN THE AISLE

Fox's 1991 sitcom *Roc*, starring Charles S. Dutton, made history by airing broadcast television's first same-sex wedding. The episode, featuring the marriage of Roc's uncle to his boyfriend, earned a GLAAD Media Award. Cast member **Rocky Carroll**, who currently stars on *NCIS*, walked EW through the reception. —MARC SNETIKER

Do you have instant memories of what *Roc* did all those years ago?
Fox was in the process of establishing itself as a major power, and in that, they allowed us to do story lines like the wedding. Not only did we have a central recurring character who was gay, but we also had the wedding! That was almost 25 years ago. The reality of it wasn't even on the radar in 1991.

Yet it was on the radar for your writers.
The writers knew it could possibly become very real and prominent in our culture. Television is always ahead of the curve. Television had a black president long before Barack Obama. We did what we always do in entertainment: We say, "Imagine what could be."

How did the show approach the topic?
You can change minds and hearts through laughter. And we cast Richard Roundtree. He was Shaft! He was the epitome of "a man's man." And here he played our uncle who happened to be gay.

What was the fan reaction?
We received a GLAAD award, and that was the first time it dawned on me that maybe we did something that had a far-reaching impact. The words "bold" and "daring" and "cutting-edge" never entered our minds when we were doing it.

How do you feel 25 years later?
I'm proud we did something so far ahead of its time. Whether or not the network's reason for giving it the green light was just to [draw attention to] themselves...at this point, it really doesn't matter. I'm just glad it happened.

Movies: The Biggest Year Ever

Jurassic World has shattered box office records—and lifted Hollywood within reach of historic new heights.
—NICOLE SPERLING

RAMPAGING DINOSAURS, avenging superheroes, and some screaming-fast cars have set 2015 on track to become the biggest year at the box office in movie history (and no, that's not adjusting for inflation). Driven by the massive success of hits like *Jurassic World*, *Avengers: Age of Ultron*, and *Furious 7*, 2015 is outpacing 2013—the reigning box office champ—with Universal, Warner Bros., and Disney each having crossed $1 billion in box office receipts. But it's not just films targeting young men boosting the bottom line: Six of the year's top 10 films feature female protagonists, from Cinderella herself to 11-year-old Riley in Pixar's *Inside Out* to *Pitch Perfect 2*'s brash Barden Bellas. "We are on pace for the first $5 billion summer, the first $11 billion North American box office, and the first $40 billion global box office," says Rentrak's senior media analyst, Paul Dergarabedian. "The diverse slate has been essential." Adds Dave Hollis, Disney's EVP of theatrical distribution: "The event films of this summer are proof that high-quality storytelling can draw audiences into multiplexes, and when they have a great experience, they return. If the movies on deck deliver, the outlook is promising."

That deck is stacked: This month sees the animated flick *Minions* arrive and Tom Cruise return in *Mission: Impossible Rogue Nation*. Bond is back in November's *SPECTRE*, the same month that Katniss Everdeen makes her final stand against the Capitol in *The Hunger Games: Mockingjay—Part 2*. And then there's *Star Wars: The Force Awakens*, the relaunch that's expected to make record-setting returns at light speed. If those franchise films outperform their earlier installments by just 10 percent, 2015 is destined to top the leaderboard.

Jurassic World: The year's top film has earned **$506.9 million** to date

Avengers: Age of Ultron follows *Jurassic World* with **$452.7 million**

Cinderella takes 2015's No. 4 spot so far with **$200.3 million**

THE HOME STRETCH
To push 2015 to a domestic box office record, Hollywood's power players should aim to reach these goals.

- Minions **$405M**
- Mission: Impossible Rogue Nation **$230M**
- SPECTRE **$335M**
- The Hunger Games: Mockingjay—Part 2 **$467M**
- Star Wars: The Force Awakens **$522M**

AVENGERS: AGE OF ULTRON: JAY MAIDMENT; *CINDERELLA*: JONATHAN OLLEY; ROWLING: BEN PRUCHNIE/GETTY IMAGES; HARRY POTTER CHARACTERS: PETER MOUNTAIN (2)

HARRY POTTER AND THE "NOT A PREQUEL" PREQUEL

J.K. Rowling, left, is developing a stage play titled *Harry Potter and the Cursed Child* (premiering in London next summer), but according to the author's tweets, it's "an anti-prequel" and "really, really isn't a prequel." So what the Flamel *is* it?! —MARC SNETIKER

IT'S A MEMOIR! The play promises to "explore the previously untold story of Harry's early years as an orphan and outcast." That suggests some intense Dursley doldrums, with *Cursed Child* merely filling in some blanks of Harry's miserable childhood with his aunt and uncle. *Aloho-memoir!*

IT'S A FLASHBACK! Rumors are swirling that the play will focus on Harry's parents, Lily and James, who were killed by Lord Voldemort on Halloween back in 1981. We've seen the events of that night, so *technically* a revisit (with possible appearances from Snape and Lupin?) would still be canon and, in Rowling's insistent words, "not at all prequelly."

IT'S A LOOPHOLE! Sure, *Cursed Child* will happen on a London stage, but what if it's set in the future, with Harry's son Albus looking into his father's past via a charmed diary? If anything, it's a sequel *and* a clip show.

IT'S A MAD LIBS! The audience shouts out suggestions to narrator Hagrid, resulting in wacky scenes like "Two Slytherins officiate hippogriff wedding" or "Ginny does sudoku in space."

IT'S A REBOOT! Tom Holland will join the Hogwarts cinematic universe in 2017.

(From top) The Dursleys and Harry Potter

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Harry Styles, Louis Tomlinson, Liam Payne, and Niall Horan

Checking In With One Direction

Harry Styles opens up about the group's American summer tour, life without Zayn Malik, and 1D's future. —JESSICA GOODMAN

The band launches a U.S. tour on July 9 in San Diego. How have the shows been going since Malik left?
There have been incredible shows across Europe. Some of the best we've had! So we're super excited about coming to America.

How has the production of the concert changed without him?
The only changes have been that the parts Zayn sang have been picked up by different people. Other than that, the shows have been going absolutely great.

Have you had to modify the set list at all? Malik has a big solo on "Story of My Life," for instance.
It would be pretty devastating if we took that song out. Liam [Payne] stepped up to do the high notes. He kicks them in the bollocks every show. He doesn't hold back.

Which songs have you had to rework?
The other guys have picked up [Zayn's] parts. We all know the songs well enough to do that.

Any new tricks with choreography?
Not really. I feel like you want me to say yes, but no! We don't really do much choreography anyway. We kind of just stand on stage. We're still doing that! [*Laughs*]

How have you been handling fans' reactions this go-round?
The fans have shown, as they have a million times, that they're incredible and so supportive.

Any new music you're obsessed with now?
We all love LunchMoneyLewis' "Bills." It's a smash!

What's downtime like for you guys these days?
Sometimes we go around and play football. Or we'll hang on the tour bus, watch films, play videogames. Just normal stuff.

As for 1D's future, do you know what's happening?
We're currently recording and writing our next album, so we'll be working on that. The songs are coming together quickly, so we're buzzing with the new stuff.

Any teasers?
It carries a slightly new identity, but I think it's an obvious change from [*Four*] in a positive way. We've branched out and worked with different writers, and we've got some great songs!

DID MISS USA JUST LOSE ITS CROWN?

Donald Trump's comments leave more than his presidential campaign in high distress. —NINA TERRERO

When Donald Trump announced his bid for the Republican presidential nomination on June 16—in which he referred to Mexican immigrants as rapists and drug runners—he swiftly alienated one of the largest populations in the United States. Shortly after, NBC and Univision severed ties with Trump and canceled the broadcast of July 12's Miss USA competition, which Trump owns. It's an unexpected ramification that has left the pageant temporarily homeless.

"Saying it's a fluid situation is putting it lightly," says Paula Shugart, president of the 64-year-old Miss Universe/Miss USA organization, who adds that the competition will instead stream online. While Shugart is hopeful it may eventually find a new broadcast home, that may just be wishful thinking, especially if Trump-powered programming is viewed as tainted. "The Hispanic audience is valued not just because it's the largest ethnic minority in the country but because it's still one of the fastest-growing," says Larry Chiagouris, a media expert and professor at Pace University. "Nobody wants to become uncomfortable or unattractive to it."

July 12's show must go on—the sets were already being built, after all—but a larger question mark hangs over next year's Miss Universe competition. "We're taking it day by day," Shugart says. "We're going to be reevaluating everything."

Erin Brady and Donald Trump; (inset) Paula Shugart

ONE DIRECTION: CAL AURAND; MISS USA PAGEANT: MICHAEL STEWART/WIREIMAGE.COM; SHUGART: D DIPASUPIL/WIREIMAGE.COM

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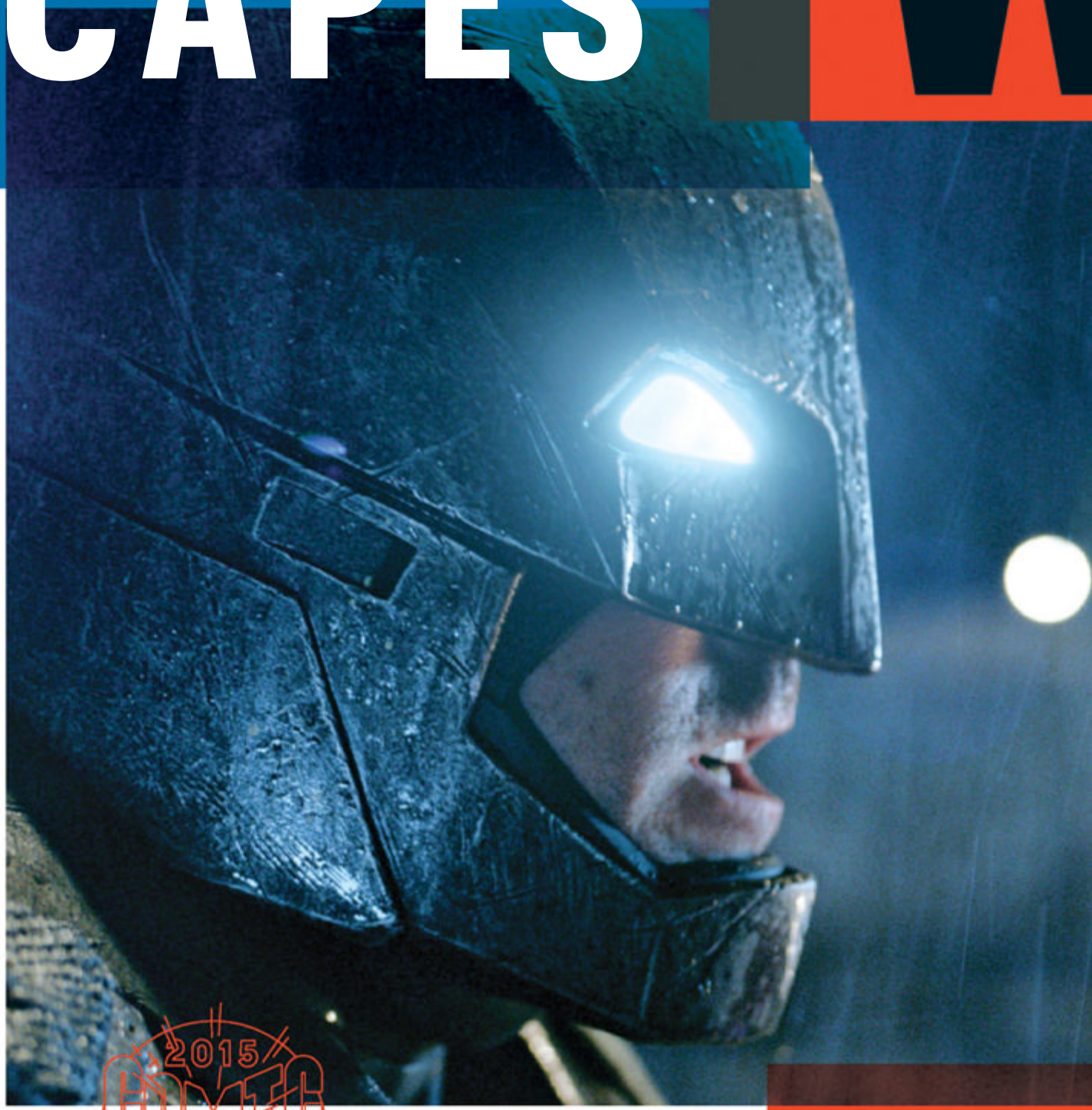
THE CON IS ON! FROM JULY 9 TO 12, SAN DIEGO BECOMES THE EPICENTER OF POP CULTURE. HERE'S A SNEAK PEEK AT THE STARS, MOVIES, AND SHOWS THAT ARE SURE TO EXPLODE.

ILLUSTRATION BY **JOHN CASSADAY** AND **LAURA MARTIN** COVER LOGO BY **TODD KLEIN**

Photograph by MICHAEL CHINI

CAPES OF W



Ben Affleck and Henry Cavill

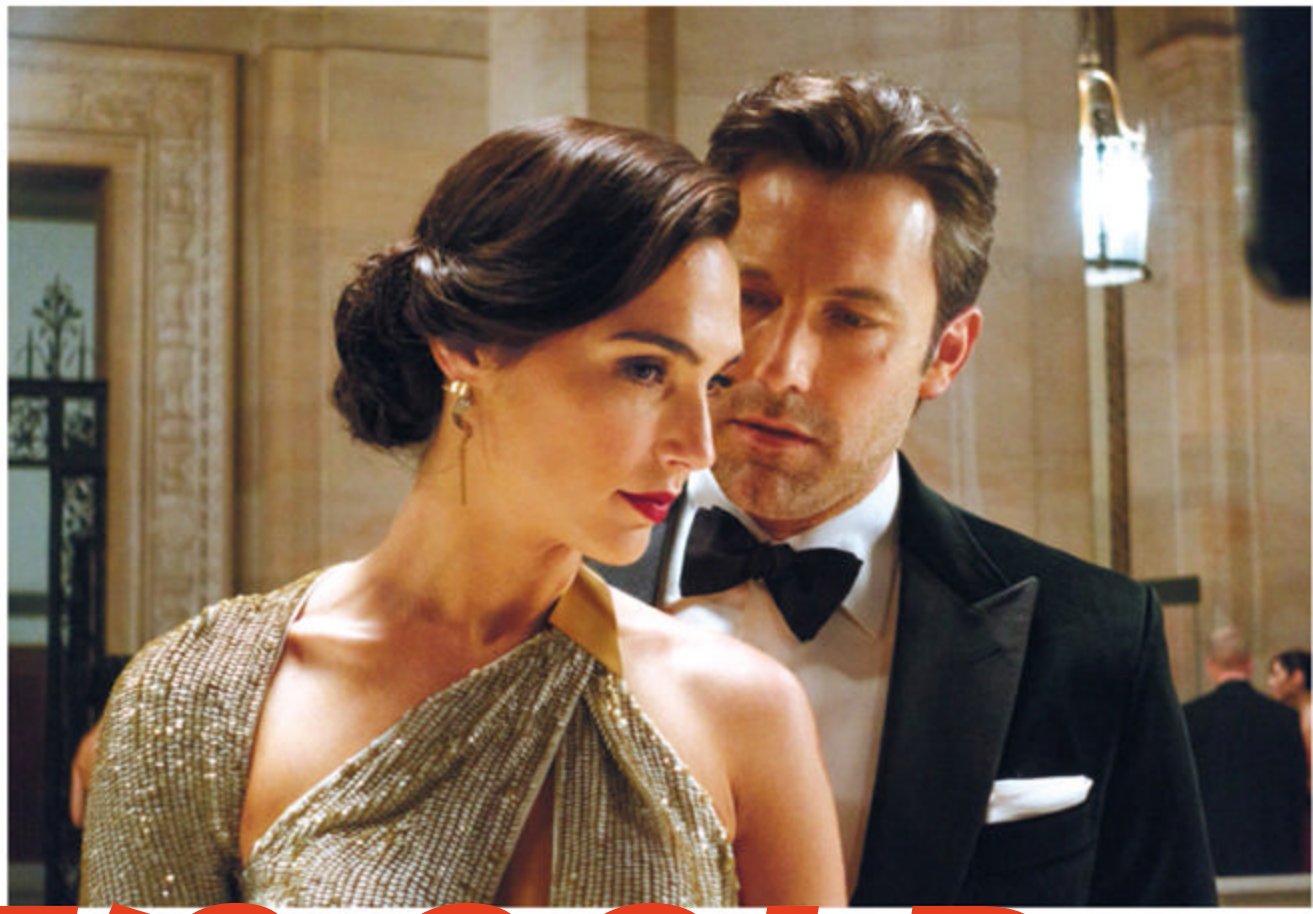
2015 COMIC CON

BY **KEITH STASKIEWICZ**

THE MOST POWERFUL AND WONDER WOMAN GET READY FOR THE MOST

/RATH

HEROES IN COMICS FACE OFF IN **BATMAN v SUPERMAN: DAWN OF JUSTICE**, (FINALLY!) MAKES HER BIG-SCREEN DEBUT. WHO WILL PREVAIL? EPIC THROWDOWN IN MOVIE HISTORY.



Gal Gadot and Ben Affleck

IT'S COLD.

THE SKY LOOKS LIKE AN ASHTRAY. It's like being in the first half of a TV ad for antidepressants. "Perfect weather, right?" There's a slight possibility Zack Snyder is not being sarcastic. The scene is almost comically grim. Crew huddle near space heaters like bums around a barrel fire as a serrated wind slices through the derelict husk that was once Wayne Manor, strewing dead leaves across the floor. The set has been built in the middle of a field that looks like Andrew Wyeth painted it in a bad mood, only miles from the urban decay of Michigan's shuttered auto plants.

But Snyder couldn't seem sunnier. That's because for *Batman v Superman: Dawn of Justice*, this is exactly what the 49-year-old director needed. For those who thought his *Man of Steel* was a love song to gray scale, well, that was before we ever got to Gotham. And right now, Bruce Wayne (Ben Affleck) and his loyal butler, Alfred (Jeremy Irons), are gravely intoning their lines into a burned-out fireplace, as Bruce prepares for his Valley of Elah moment with Superman. The billionaire vigilante appears weary but determined, not unlike the actor portraying him. It's October 2014 and Affleck, his temples streaked gray for the role, has been shooting since April. "This is—what do they call it?—Heartbreak Hill, the last two miles," he says.

Evolution of a Warrior

WONDER WOMAN

1940s

Created by William Moulton Marston, Wonder Woman first appeared in 1941's *All Star Comics* #8 and got her own cover with *Sensation Comics* in 1942. Her outfit debuted with a flirty star-spangled skirt.

1960s

Princess Diana ditched the classic look for various mod-era fashions. "The New Wonder Woman" was a secret agent, prone to Emma Peel-esque bodysuits.

Logos by SUNDAY BÜRO

Becoming Wonder Woman

Gal Gadot

GAL GADOT WALKED into her casting session with director Zack Snyder with no idea she was auditioning to play an icon. "I knew [the role] was big and it was for one of the franchises," the 30-year-old Israeli actress says. After she read a scene from *Pulp Fiction*, the director let her in on the secret. "He said, 'Well, I don't know how big she is in Israel...' and my jaw just dropped. There are so many expectations for this character, it's impossible not to be a little nervous about it."

Since the release of *Iron Man* in 2008, there have been more than 20 mainstream comic-book adaptations with a man in the title role. The number with women? Exactly zero, a statistic that will remain unchanged until the 2017 release of *Wonder Woman*, with Gadot carrying the golden lasso.

Audiences will get their first glimpse of her in action as the Amazonian warrior in *Batman v Superman: Dawn of Justice*. "She plays a super-important part," Snyder says. "In a lot of ways, she's the gateway drug to the rest of the Justice League."

Gadot began acting at 18, after winning the 2004 Miss Israel pageant. She then served two years in the national army, after which she enrolled in law school with no intention of pursuing a career in the public eye—not even when a casting director asked her to fly to London to audition for *Quantum of Solace* to play a Bond girl. "I said, 'There's no way I'm going to go; it's all in English, I'm not an actress, and I'm in school,'" she says. "So I didn't go." Her agent persuaded her to change her mind, and though she lost that part, three months later she was hired to join the *Fast & Furious* franchise.

Despite her background in action films, there was still plenty for her to learn during the six months of training for *Batman v Superman*. She knew how to handle a gun from her army days, but a sword? That was new. "I love doing the swordplay stuff," she says. "It's another skill to add to my collection." As for that lasso, though, she says, "I'm still working on that."

—KEITH STASKIEWICZ

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HAS UNDERGONE SOME SERIOUS MAKEOVERS THROUGH THE DECADES. HERE, A LOOK BACK AT HER JOURNEY FROM WWII TO THE 21ST CENTURY. —DARREN FRANICH

1970s

The Amazonian princess landed her own TV series in 1975, and Lynda Carter has reigned as the character's definitive screen incarnation ever since. She made the costume look positively regal.

1990s

The mid-'90s were the age of gritty reboots for comic-book characters—and few have been more ridiculous than Wonder Woman's, with a belly-baring bustier and a military bolero jacket.

2000s

Her classic look is problematic (go-go boots?), but attempts to modernize it often seem immediately dated. At least Jim Lee's 2010 leather-jacket revamp for DC Comics was a step in the right direction.

2010s

NBC's 2011 take on the character had a buzzy star in post–*Friday Night Lights* Adrianne Palicki and a high-powered producer in David E. Kelley. But the costume for the never-aired pilot received poor marks.

In a way, it's really just the first two. A week before EW visited the set last fall, Warner Bros. unfurled its plans to release 10 DC movies in the next five years—a blueprint for an extended universe. To sum it up in one breath: *Batman v Superman* hits theaters on March 25 next year, followed by *Suicide Squad* next August; then *Wonder Woman* and the first half of Snyder's *Justice League* movie in 2017, followed in 2018 by *The Flash* and *Aquaman*; then *Shazam* and *Justice League Part Two* in 2019; and finally, *Cyborg* and *Green Lantern* in 2020. Now inhale.

"It's a marathon. No, it's a marathon within a marathon," says Snyder. "Do you know that race from Death Valley to the top of Mount Whitney? It's, like, 100 miles and it's from the lowest point in the continental United States to the highest. It's crazy. Anyway, it's like that." In the age of event cinema, spectacles can't settle for simply being spectacular—they also have to be recognizable and branded, with planet-size plots and a production budget comparable to Palau's nominal GDP. Hence, Snyder's movie has a title that sounds more like a pay-per-view fight than a summer blockbuster: Batman! Superman! Dawn! Justice! Not enough for you? We've got Wonder Woman, too! Not to mention an appearance by Aquaman.

No one *will* mention him, actually. When it comes to plot or character details, the film's actors all speak in the practiced vagueness of spies guarding state secrets. Take Jesse Eisenberg, who plays Lex Luthor, the other billionaire in *Dawn of Justice* with Superman in his crosshairs. He would love to tell us all about it, but the studio has other plans. "They've given me talking points which are... I'm just a little concerned," he says, before he's even been asked a real question. "I don't know if I'll be able to form full sentences." (If that sounds paranoid, it is, sadly, for good reason. A few days before the *BvS* trailer debuted on April 17, someone leaked a phone recording of it and caused an Internet firestorm.)

FROM TOP Jesse Eisenberg; Cavill

So a visit to the set of this movie is curated with the carefully controlled peripherals of a Potemkin village. One of the propmen showing off Batman's new grappling gun mentions that there was one item in particular he was really excited to work on...but he can't talk about it. Might it begin with the letter *k* and end with *ryptonite*? An expression of panic crosses his face, and he glances down at the grappling gun as if he's considering firing it into the rafters and flying away.

> ***Batman's at the end of his run and maybe the end of his life. There's this sort of world-weariness to it."***
>
> —BEN AFFLECK

ORIGINALLY, THERE WAS NO BATMAN IN *Batman v Superman*—the film wasn't planned to be anything more expansive than a straight sequel to *Man of Steel*. "I remember we were talking about 'What's the next villain?'" Snyder says. "'We can't do another alien invasion.' Brainiac was definitely down the road. Metallo, I think, was going to be the main bad guy of this movie." Then out of the blue, in a meeting with screenwriter David S. Goyer and executive producer Christopher Nolan, Snyder made a suggestion. "I said, 'What about at the end of the movie we do a scene where there's a crate full of kryptonite delivered to Wayne Manor.'

CLAY ENOS (2)

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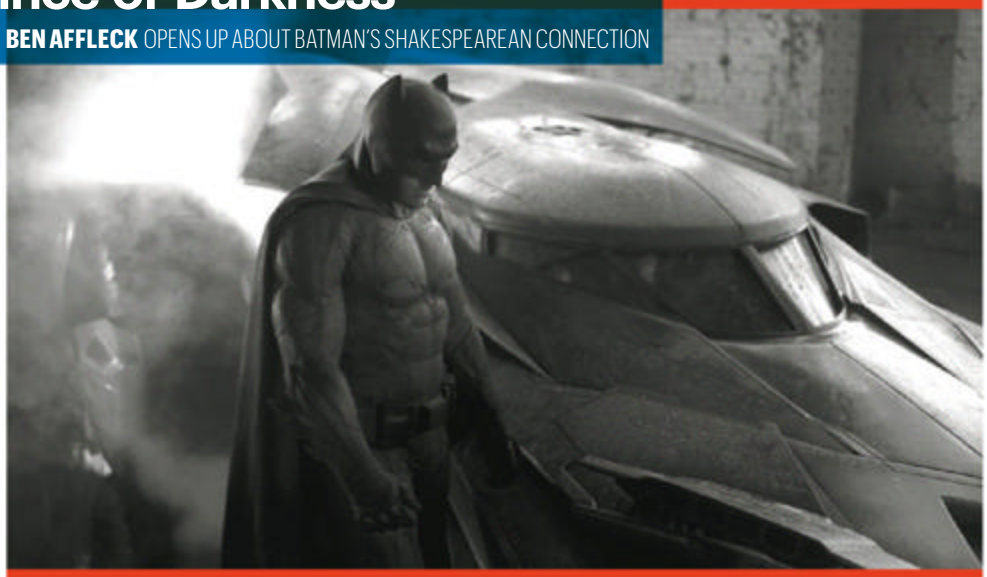
Prince of Darkness

BEN AFFLECK OPENS UP ABOUT BATMAN'S SHAKESPEAREAN CONNECTION



Everyone was like...'Okaay.' Once you say it out loud it's a problem because you can't unsay it."

Suddenly, the project exploded in scope. "As far as the individual character is concerned, this is not a Superman sequel," says Henry Cavill, 32, the series' Superman, who had to make room for Affleck on the marquee. "It's more of an introduction to Batman, an opening to *Justice League*, and an expansion of the world that was created in *Man of Steel*." Yet when the studio cast 42-year-old Affleck, the immediate reaction among the chattering classes was ambivalent at best. Even the actor thought the filmmakers might have made a mistake coming to him. "My first reaction was 'Are you sure?'" Affleck says. "At the time I was 40, 41, and had just finished *Argo*, and I felt like 'This seems like a strange way to get to Batman.' But Zack convinced me."

The director then brought on Gal Gadot (*Furious 7*) to play Diana Prince, better known as famed Amazon princess Wonder Woman. The 30-year-old Israeli actress is about to become the first female superhero this decade to get her own film—she is currently prepping to shoot *Wonder Woman* with director Patty Jenkins, and then it's straight on to *Justice League*. "I think it's about time for a female heroine to hold her own in a superhero movie," Gadot says. "It's been too long."

To craft the costumed-hero mash-up, Snyder and Chris Terrio—the *Argo* screenwriter who was brought on to *Batman v Superman* for a rewrite and who has since finished the *Justice League* script—locked themselves in a room with an enormous supply of Diet Coke and plotted out their epic saga visually, like a giant cave painting. "Chris would talk and I would draw and it was basically this weird mural of the movies with no words," says Snyder.

They drew from their own imaginations as well as comics mythology, including Frank Miller's revered 1986 *The Dark Knight Returns*, which also posits an embittered Batman past his prime setting his sights on our boy in blue. In his editing suite in Pasadena last month, Snyder showed off early passes of the money sequence, a rainy rooftop battle between the two capes. There's an undeniable thrill to watching these pop culture icons go at it—throwing each other through walls and skylights—that can likely be traced back to a memory of lying stomach-down in the living room, an action figure in each hand.

But this brawl royale comes with an equal amount of philosophical conflict. Snyder also reveals a scene in the Batcave where Bruce Wayne outlines his motivations to a skeptical Alfred, a bit of realpolitik reasoning that weighs the morality of a preemptive strike on Superman against even the minimal chance of humanity's destruction. This kind of thoughtfulness helped attract the distinguished 66-year-old Irons to a comic-book-inspired production. "I don't believe I'll be embarrassed by this," Irons says. "In fact, I might even be proud of it."

WHO IS THE Batman? The simple answer is Bruce Wayne. The real answer is that he's been a lot of different things at a lot of different times. When rebooting the character there are certain questions that need answers: Origin story or no origin story? Robin or no Robin? Nipples or...? "Batman is basically the American version of Hamlet," Affleck says. "We accept that he's played by actors with different interpretations." His version of Batman is older than Christian Bale's in the Dark Knight trilogy—a lot more tired, too. "He's at the end of his run and maybe the end of his life. There's this sort of world-weariness to it."

Of course, if he's taking on Superman, he can't be too rickety. "I liked the fact that Ben was 6'4" and taller than Henry," says Snyder. "I wanted Superman to have to feel like he was looking up to Batman despite being so much stronger."

—KEITH STASKIEWICZ

CLAY ENOS

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LG Watch Urbane

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FROM TOP Affleck; with director Zack Snyder on set

IT'S BEEN SEVEN YEARS SINCE IRON MAN turned Hollywood's superhero fad into a full-bore end-of-empire survival strategy, and while the genre shows no sign of slowing at the box office—*Avengers: Age of Ultron* took in enough money to purchase a small fictional Eastern European nation—the genre isn't as fresh as it once was. Still, Snyder believes there's a way to stave off staleness. "If [this genre] talks about us and the human condition, which I think hopefully these movies do in some way, then I think that it doesn't really have an expiration date," he says. "But I do believe the sort of mass-marketed consumerist version could get thin if you're not careful. We've just got to be careful."

That human-condition stuff is what Snyder hopes will be the DC brand. As a filmmaker, his stylistic grittiness—the desaturated palette, the operatic emotions paired with narrative and moral realism—is both an aesthetic continuation of Nolan's Dark Knight trilogy and a way to distinguish DC's nascent cinematic universe. "It is more mythic, it is more grand in that way, and it is a little more realistic," says Affleck. "Just by their nature, these films can't be as funny or as quick and as glib as Marvel movies."

But Snyder's approach hasn't come without detractors. When *Man of Steel* hit theaters, one of the more prevalent criticisms was that the film's third-act catastrophe climax, in which a dueling Superman and Zod raze half of Metropolis, played fast and loose with civilian casualties. "I was surprised because that's the thesis of Superman for me, that you can't just have superheroes knock around and have there be no consequences," says Snyder. *Batman v Superman* addresses these concerns head-on—Superman's collateral victims serve as Batman's impetus to take him down. "There are other superhero movies where they joke about how basically no one's getting hurt," Snyder says. "That's not us." Snyder's quest for realism may seem inherently quixotic. He is, after all, the CGI fantasist behind *300* and *Sucker Punch*. But this franchise, it's fair to say, requires a new arsenal of cinematic weapons.

Back on the set, the weather is still unpleasant, but now it might be a little too miserable. Snyder gazes out through the windowless embrasures of Wayne Manor at the field behind it and sighs. "Everyone's going to think that's digital," he says. "We built this set in the middle of nowhere and it looks like the fakest f---ing thing I've ever seen." He chuckles. "Nobody's going to believe it's real. It's too real." ■

AFFLECK: WARNER BROS.; AFFLECK AND SNYDER: CLAY ENOS

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LOVE IN THE THE

Bella Heathcote and Lily James

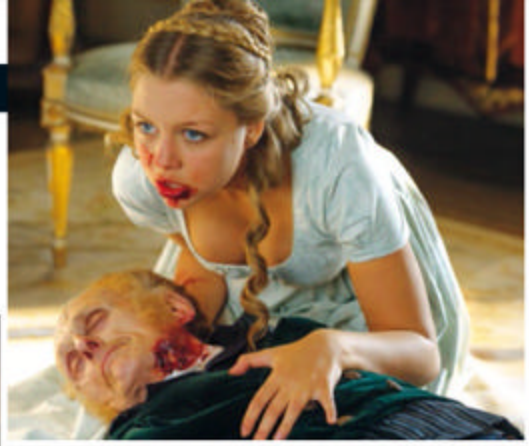
A CLASSIC 19TH-CENTURY ROMANCE GETS AN APOCALYPTIC MAKEOVER IN **PRIDE AND PREJUDICE AND ZOMBIES.** CINCH YOUR CORSETS—THIS AIN'T YOUR MAMA'S AUSTEN.

BY **C. MOLLY SMITH**

TIME OF UNDEAD

IT IS A TRUTH UNIVERSALLY ACKNOW-edged, that each generation receives its own cinematic interpretation of Jane Austen's most famous love story. The '90s, for example, wrought BBC's traditional mini-series starring Jennifer Ehle and Colin Firth. The next decade produced the comedic modern-day revamp *Bridget Jones's Diary*, the Bollywood update *Bride & Prejudice*, and the Oscar-bait period drama starring Keira Knightley. But these days we prefer our classics with a doomsday spin, so when our head-strong Elizabeth Bennet and her gaggle of sisters next appear on screen, they'll not only be hunting husbands, they'll be fending off hordes of the undead.

Based on Seth Grahame-Smith's best-selling mash-up novel *Pride and Prejudice and Zombies* (out Feb. 5) recounts the unlikely romance between heroine extraordinaire Lizzy (*Downton Abbey*'s Lily James) and the haughty Mr. Darcy (*Maleficent*'s Sam Riley), but the courtship takes place in a 19th-century English countryside where victims of a mysterious plague—the "sorry stricken," as the zombies are called in the book—have been roaming for more than 70 years. War



(Clockwise from left) Ellie Bamber, Suki Waterhouse, and Millie Brady; Jess Radomska; James, Sam Riley, Heathcote, and Douglas Booth

between the living and not-quite-living is inevitable, of course, which means when our lovebirds aren't trading pointed barbs in drawing rooms and at society balls, they're wielding swords on the battlefield.

Director Burr Steers (*Igby Goes Down*) took over the film after a number of previously attached filmmakers (including David O. Russell, who had Natalie Portman slated to star) had moved on, and he chose to emphasize Austen over B-movie horror, advising his cast (which includes *Game of Thrones* stars Charles Dance as the kindly family patriarch and Lena Headey as a famed eye-patch-sporting warrior) not to mine the material for laughs. "The idea was that it was *Pride and Prejudice* set in this alternate world and then for everyone to play it straight," Steers explains. "The movie's big wink is that there is no big wink." That news may come as a shock to fans of the over-the-top *Abraham Lincoln: Vampire Hunter*, the last Grahame-Smith book to get a big-screen adaptation. So brace yourselves, James says. "It's definitely not camp."

That's not to say it won't be fun—or smart. In any horror tale worth its salt, the monsters serve as metaphors—think vampires symbolizing homosexuality on *True Blood*, or 1979's *Dawn of the Dead*'s zombies representing mindless consumerism. Here they serve as chaotic rogue elements in a rigid culture. "You set the film in the most repressed world you can think of, toss in these agents of complete anarchy, and you've got something interesting," Steers says. "You've got conflict."

Much of that conflict came from the actual nature of the zombies. Steers wanted his undead to retain some essential essence of who they were as living people, and he drew additional inspiration from the zombies in Richard Matheson's landmark genre novel, *I Am Legend*. "They weren't these creatures mindlessly staggering around waiting to be decapitated," Steers says. "They were a really formidable enemy."

Formidable, to be sure, but the five Bennet sisters, it turns out, are ferocious fighters. "It's pretty great to be in a film where they're the strongest characters and are completely able to take care of themselves," James says. In Austen's famed novel, the worst thing for a young woman to be is unmarried. This time the Bennet sisters are sort of liberated from that. (Thanks, zombies!) "Really," she says, "none of them needs a man."

All in all, it means those corseted Bennet girls finally get to see some real action. "Rather than knitting and crocheting, they're polishing muskets," says James. The 26-year-old actress has played young women with an inner fire before—most recently in the new live-action *Cinderella*—but Lizzy, she says, is unlike any leading lady she's played. "She's the most badass zombie slayer there is," she says. Poor Mr. Darcy won't know what hit him. ■

(PREVIOUS SPREAD AND THIS PAGE) JAY MAIDMENT (4)

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IN THE SHADOW OF OBI-WAN

DARTH VADER MAY HAVE STRUCK HIM DOWN IN EPISODE IV, BUT IN **STAR WARS: THE FORCE AWAKENS**, COULD THE JEDI MASTER BECOME MORE POWERFUL THAN WE EVER IMAGINED?

BY **ANTHONY BRESNICAN**
ILLUSTRATION BY **MARTIN ANSIN**

"THAT WIZARD

IS JUST A CRAZY OLD MAN.... I DON'T THINK HE exists anymore." So said Luke Skywalker's moisture-farming Uncle Owen, who was not the first person in the galaxy to underestimate the power of Obi-Wan Kenobi. That was one of the reclusive Jedi Master's secret strengths: misdirection, camouflage, making you think he didn't matter or wasn't even there. Whether Kenobi was inculcating stormtroopers with the idea that these were not the droids they were looking for, or slipping through the corridors of the Death Star to disable its tractor beam, old Ben was great at going unseen. With *Star Wars: The Force Awakens* heading to theaters this December, I think we're once again witnessing him hide in plain sight.

While fans have relentlessly speculated about the parentage of new characters played by John Boyega, Daisy Ridley, and Oscar Isaac, wondering if any may be the descendants of Luke, Princess Leia, or Han Solo, almost no one has floated theories about Kenobi. Looking at the *Force Awakens* teaser trailer, with its starship graveyard, its scorched Darth Vader mask, and the recovery of the lightsaber Luke inherited from his father, it's clear J.J. Abrams' new film will be as obsessed with legacy as the original trilogy was with destiny. So far there has been no hint of Kenobi, but he is a towering figure in *Star Wars* lore, the archetypal wise old man, the senex—the keeper of secrets. Maybe now he's one of them, one of the better-shrouded mysteries of *Episode VII*. Whether his connection to the story is revealed at Comic-Con or some later date, or held as one of the movie's surprises, there must be some thread of Kenobi in this story.

Now, of course, Uncle Owen's claim has borne out—Obi-Wan is no more, cut down in the original *Star Wars* by Darth Vader's lightsaber. He reappeared in *The Empire Strikes Back* and *Return of the Jedi* as a specter of the Force, appearing and speaking to Luke at critical moments. Alec Guinness, who originated the role, is also no more, having passed away in 2000, and although Ewan McGregor has recently expressed interest in resurrecting his performance as the character from the prequels, there's no place for a young Obi-Wan in *The Force Awakens*, set 30 years after the events of *Jedi*. Nobody expects a ghost to age, but the dead don't get younger, either.

The continuation of Obi-Wan's story may stem from hidden history. What was he doing all those years while living amid the dunes of Tatooine aside from watching and protecting Luke from afar? Kenobi was lying low, avoiding the Empire, but there's nothing that says he whiled away his days in full exile. Although Jedi were prohibited from romantic relationships, the fall of that monastic order may have liberated Kenobi from such vows. It's possible he had a child, and three decades later, a grandchild would be just the right age for an interstellar adventure.

So if anyone from the new cast could be a descendant of Kenobi—who? It would have to be someone major, and since Ridley's Rey and Boyega's Finn are the only characters suspiciously without surnames, they seem to be the most likely candidates. In an interview with Japanese TV, Ridley said, "I'm solitary, that's how I begin—that is probably a big clue as to what it is," which many assumed was a hint she was a Solo. But despite Han's lone-wolf last name, he's a social kind of guy, playing cards and hanging out in saloons. Rey spends her days in the desert, living as a scavenger—sound familiar? If Kenobi turns out to be her grandfather, she may have inherited not only his survivor instincts but also his Force sensitivity.

As for Finn, well...since this panicky runaway stormtrooper seems to have a knack for getting in over his head, and since Marvel's *Star Wars* comics—which are considered canon—recently revealed Han had a secret wife, the beautiful dark-skinned Sana, maybe Finn is really Han's kid. (Imagine how annoyed the smuggler would be to have a rogue son sign up as a stormtrooper.)

But we still have Han to carry on his own story. Kenobi's torch must be passed to a new generation, hopefully someone willing to light the way—as the old man said to Luke in the original movie—on some damn fool idealistic crusade. ■

> ***Although Jedi were prohibited from romance, it's possible Kenobi had a child.***

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MOVIES

STARRING
RYAN REYNOLDS, MORENA BACCARIN, ED SKREIN

DIRECTED BY
TIM MILLER

RELEASE DATE
FEB. 12 / 2016

WOULD THE person who leaked 2011 test footage of *Deadpool*—thereby throwing fans into a frenzy and triggering a long-awaited green light for the project—please stand up? Ryan Reynolds wants to kiss you. "And not just a little kiss, but full on the mouth, sloppy, with tongue, for two straight minutes on live television—without commercial interruption. And then I'll buy you dinner at Red Lobster, at least, and dessert," he says. Reynolds is channeling his character—the libertine motor-mouth Wade Wilson, a.k.a. Deadpool—but he's also speaking from the heart. The actor has wanted to play Marvel's baddest boy for more than a decade. He appeared as a sanitized version of the role in 2009's *X-Men Origins: Wolverine*, but this film aims to mimic the comic's violent, obscene, funny, fourth-wall-breaking tone, and to let Reynolds & Co. push the material way past PG-13. "*Deadpool* is a hard R," assures producer Simon Kinberg (*X-Men: Days of Future Past*). "It's graphic. Nothing is taboo. You either commit to a truly outrageous, boundary-pushing movie or you don't." First-time director Tim Miller cites a David Fincher movie as a touchstone for the film: "I felt *Fight Club* and Tyler Durden were good corollaries," he says. "We are in strip clubs and dive bars and crappy apartments and far away from the shiny X-Men world."

—JOE MCGOVERN

Ryan Reynolds

FAST FACT > Ryan Reynolds has previously appeared in four comic-book-inspired films: *Blade: Trinity* (2004), *X-Men*

"My common sense is tingling!"

THE NEXT WAVE

Captain America: Civil War	5.6.2016
Warcraft	6.10.2016
Suicide Squad	8.5.2016
Doctor Strange	11.4.2016

Deadpool

Origins: Wolverine (2009), *Green Lantern* (2011), and *R.I.P.D.* (2013).

Elizabeth Banks and Jennifer Lawrence

The Hunger Games: Mockingjay—Part 2

• **STARRING** JENNIFER LAWRENCE, JOSH HUTCHERSON, LIAM HEMSWORTH, DONALD SUTHERLAND

• **DIRECTED BY** FRANCIS LAWRENCE

• **RELEASE DATE** **NOV. 20** / 2015

JENNIFER LAWRENCE'S FIREBRAND heroine Katniss Everdeen and her allies finally get to exact revenge on the ruthless President Snow (Donald Sutherland) in the last chapter of the massive *Hunger Games* series. Katniss still has her loyal men by her side, but in this installment we are also treated to an impressive array of take-charge females, led by *Game of Thrones* vets Natalie Dormer and Gwendoline Christie and by a new character, Lieutenant Jackson (*True Blood*'s Michelle Forbes). "There is some serious girl power in this movie," says director Francis Lawrence, who gives all the credit to author Suzanne Collins. "She wrote it that way, and it's been so much fun to inhabit." The final chapter is sure to be littered with casualties and packed with painful sacrifices. "It's probably the most emotional of the bunch," he says. "And I think it's the most satisfying of the bunch." In other words, bring tissues. —NICOLE SPERLING

VICTOR FRANKENSTEIN

• **STARRING** DANIEL RADCLIFFE, JAMES MCAVOY
• **DIRECTED BY** PAUL MCGUIGAN
• **RELEASE DATE** **NOV. 25, 2015**

THE WAY JAMES McAVOY and Daniel Radcliffe talk about *Victor Frankenstein*, it sounds less like an adaptation of Mary Shelley's 1818 novel and more of an amalgamation of every version since then. Radcliffe's character, Igor, wasn't even in the novel but emerged as a pop culture touchstone from the 1931 movie *Frankenstein* (in which he was named Fritz). This new film, directed by Paul McGuigan (*Wicker Park*), is seen through the eyes of Igor, who is the assistant to Dr. Frankenstein (James McAvoy) and also one of his experiments. "It's about creation, and Victor not only creating this monster but in a sense Igor, who in the beginning of the movie is living in abject conditions and considered less than human," Radcliffe says. A combustible friendship forms. "Victor's ego means that at times he thinks he's superior to Igor," McAvoy says. "Their relationship is close, loving, abusive, manipulative, and it turns on a dime." —ANTHONY BRETZNICAN

Daniel Radcliffe and James McAvoy

FAST FACT > James McAvoy has played Charles Xavier in three *X-Men* films, but *Apocalypse* marks the first time the actor shaved his head for the role.

X-Men: Apocalypse

- **STARRING** JAMES MCAVOY, MICHAEL FASSBENDER, JENNIFER LAWRENCE, OSCAR ISAAC
- **DIRECTED BY** BRYAN SINGER
- **RELEASE DATE** MAY 27 / 2016

THE FOLLOW-UP to *X-Men: Days of Future Past* will not only introduce fan-favorite villain Apocalypse (Oscar Isaac) but also teen incarnations of some of the comic's most famed characters, including Storm (Alexandra Shipp), Cyclops (Tye Sheridan), Jean Grey (Sophie Turner), and Nightcrawler (Kodi Smit-McPhee). "This is kind of a conclusion of six *X-Men* films, yet a potential rebirth of younger, newer characters," says director Bryan Singer, helming his fourth *X-Men* movie. *Apocalypse* is set in 1983 and finds the mutants, including Mystique (Jennifer Lawrence), Magneto (Michael Fassbender), and Charles (James McAvoy), taking sides as the godlike Apocalypse plots world destruction. "This is the true birth of the X-Men," Singer says. "This is how it happens." —TIM STACK

FROM TOP Concept art of the Egyptian tomb in which Apocalypse is unearthed, and art of Ben Hardy as Angel

BREAKING BIG

Alexandra Shipp

BERRY AS STORM

THE 23-YEAR-old actress, who played singer Aaliyah in Lifetime's 2014 biopic, will unleash a can of weather whup-ass in next summer's *X-Men: Apocalypse* as the teen Storm, a role originated by Oscar winner Halle Berry. That's a lot of pressure, but Shipp sees it as kismet. "When I was 17, my mom told me to pick an actress I really admired and to do everything she did," Shipp says. "And I was like, 'Halle!' I didn't even need to think about it." Her *X-Men* enthusiasm may go too far for her cast, though. "I'm trying to talk people into getting matching tattoos," she says. "I'm definitely getting a lightning bolt." —TIM STACK

(PREVIOUS SPREAD) JOE LEDERER; (THIS SPREAD) *THE HUNGER GAMES: MOCKINGJAY—PART 2*: MURRAY CLOSE; *VICTOR FRANKENSTEIN*: ALEX BAILEY; SHIPP: SHARON MOR YOSEF; BERRY: NELS ISRAELSON

FAST FACT > This is not the first time Michael B. Jordan has played a comic-book hero. He voiced Cyborg in the animated *Justice League: The Flashpoint Paradox* (2013).

STARRING
MILES TELLER, KATE MARA, MICHAEL B. JORDAN, JAMIE BELL

DIRECTED BY
JOSH TRANK

RELEASE DATE
AUG. 7 / 2015

DON'T BELIEVE the hype: Superpowers can be a bummer. That's the conceit of this reboot of Marvel's classic about four friends—Reed Richards (Teller), Sue Storm (Mara), Johnny Storm (Jordan), and Ben Grimm (Bell)—transformed by an interdimensional accident. Director Trank touched on the idea in *Chronicle*, his 2012 big-screen debut about three teens (including one played by Jordan) who gain unique abilities. "*Chronicle* was all about the discovery and evolution of those powers," Trank says. "This is like, 'What if it's a couple years later and it sucks?'" Eventually the Four harness their talents to combat super-skilled villain Victor von Doom (Toby Kebbell, see sidebar). "The audience should expect an epic, massive, huge, multipower slugfest," Trank says. "This movie is big. A lot of stakes." Even more so given the franchise's not-so-sterling reputation. "I get the skepticism going into it because the previous movies weren't very good," says coscreenwriter-producer Simon Kinberg of the 2005 and 2007 versions. "It's a very hard title to crack." Maybe superpowers could help?

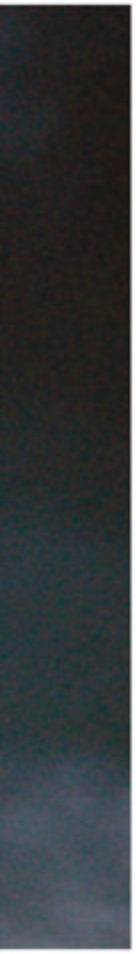
—TIM STACK

Fantastic

BREAKING BIG

Toby Kebbell

YOU MAY KNOW HIS FACE from *Wrath of the Titans* or *Black Mirror*, but he's most famous for a role you didn't technically see Kebbell in at all—as the insurrectionist chimp Koba in *Dawn of the Planet of the Apes*. Now the 32-year-old Brit has two big roles in buzzy Comic-Con projects: playing Victor von Doom in August's *Fantastic Four* reboot, and as the orc Durotan in next year's *Warcraft*. His *Four* role centers on Doom's frenemy relationship with super-scientist Reed Richards (Miles Teller). "Doom's a little older, a little more wizened, a little more bitter," Kebbell says. "And Reed's so optimistic about what can be achieved. They need one another. It's a little like God and the devil." As for Kebbell, the biggest menace was his constricting costume. "There were three or four days of tests in the suit to see whether I could jump, whether I could actually see," he says. "The breathing they weren't so concerned about." —DARREN FRANICH



TOP Jamie Bell as the Thing
BOTTOM Toby Kebbell as Doom

Four

The Last Witch Hunter

ZOMBIES ARE overexposed. Vampires are played out. But witches have never quite caught on as the main baddies in a movie franchise. Hey, maybe Vin Diesel can fix that! In this action adventure, Diesel plays Kaulder, an immortal warrior with a flaming broadsword who's battled sorcerers from 13th-century Europe to modern-day New York City in a bid to avenge his murdered wife and daughter. "Vin's character has inextricably shaped the history that we live with today—and nobody knows it," explains director Breck Eisner (*Sahara*). "We posit the battle between witches and humans began with the Black Plague, an incredibly powerful global curse by witches." And they're about to do it again. But to combat the next pandemic, Kaulder must team up with his sworn enemy: a good witch portrayed by *Game of Thrones* wildling Rose Leslie. Awkward! Diesel is both star and producer of *Last Witch*, and Eisner says the actor's affection for a certain fantasy role-playing game was an unexpected boon in his dual roles. "One of the things about his playing so much Dungeons & Dragons is that Vin has a great mind for creating mythology," the director says. "He understands world building and how that affects an audience." Vin Diesel: dungeon master. Who knew? —CHRIS LEE

- **STARRING** VIN DIESEL, ROSE LESLIE, ELIJAH WOOD, MICHAEL CAINE
- **DIRECTED BY** BRECK EISNER
- **RELEASE DATE** OCT. 23 / 2015

Vin Diesel

KEBBELL: DAVE M. BENETT/GETTY IMAGES; *THE LAST WITCH HUNTER*: SCOTT GARFIELD

Kurt Russell and Samuel L. Jackson

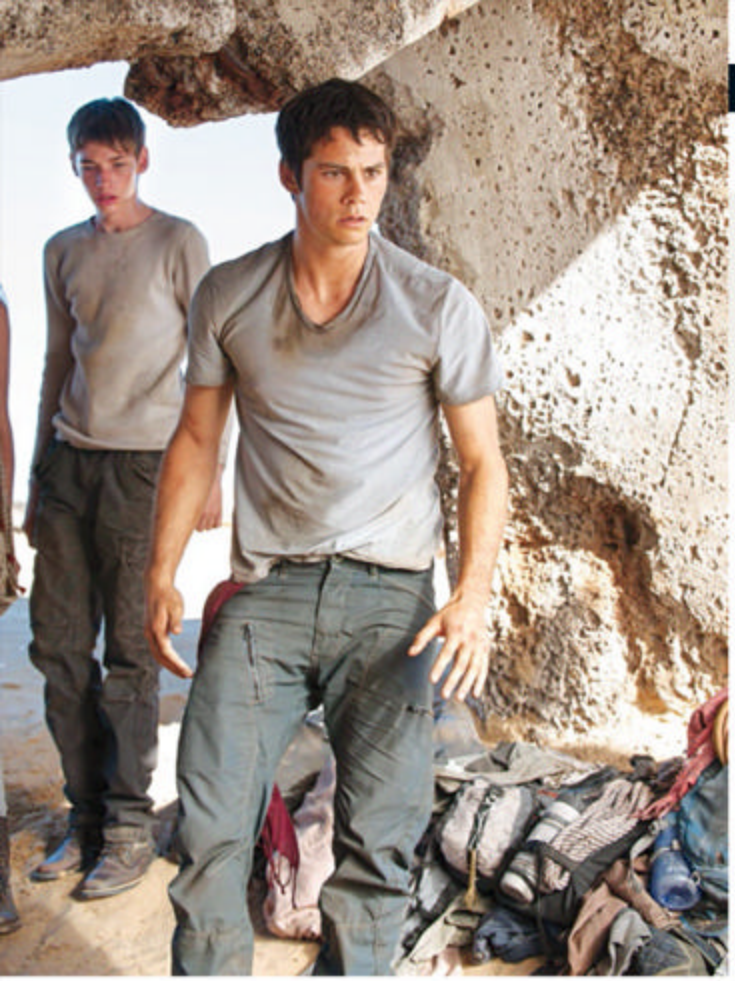
THE HATEFUL EIGHT

- ***STARRING*** KURT RUSSELL, JENNIFER JASON LEIGH, SAMUEL L. JACKSON, TIM ROTH, BRUCE DERN
- ***DIRECTED BY*** QUENTIN TARANTINO
- ***RELEASE DATE*** **DEC. 25, 2015**

IF THERE'S ONE PERSON who can keep track of all the various genres and sub-genres and sub-subgenres, and where his films fit into them, it's Quentin Tarantino. So while *The Hateful Eight* might be a Western like *Django Unchained*, it's still a world away in its cinematic genealogy. For one, the story of eight hard-bitten gunslingers trapped together in a way station is set in the white-capped mountains of Wyoming and not the sweat-streaked plantations of the South. "I can definitely say that as bleak as our movie is, we are definitely the funniest snow Western ever made," says Tarantino. "This is funnier than *The Great Silence*, it's funnier than *Day of the Outlaw*." Okay. But is it funnier than Warren Beatty dying in a snowbank? "Oh, yeah, funnier than *McCabe & Mrs. Miller*." —**KEITH STASKIEWICZ**

THE HATEFUL EIGHT: ANDREW COOPER; *MAZE RUNNER: THE SCORCH TRIALS*: RICHARD FOREMAN

Two irresistible flavors



Jacob Lofland and Dylan O'Brien

Maze Runner: The Scorch Trials

STARRING
DYLAN O'BRIEN, KAYA SCODELARIO, KI HONG LEE, AIDAN GILLEN

DIRECTED BY
WES BALL

RELEASE DATE
SEPT. 18 / 2015

THE PROBLEM WITH life outside the maze is you can't see the dead ends coming. That's where we find Dylan O'Brien's Thomas and other survivors of *The Maze Runner* as they fight in the wasteland of *The Scorch Trials*, the second film based on the best-selling YA sci-fi series by James Dashner. *Scorch* picks up with the young heroes running into the arms of a paramilitary group known as WCKD, which has been creating sanctuaries ever since a solar flare singed Earth and unleashed a deadly disease. It doesn't take long for Thomas to realize these safe havens are anything but. "His character is responsible for taking the kids and fleeing the maze at great cost," says returning director Wes Ball. "A lot of people died, some of them his best friends. And he might be marching these kids again into dangerous situations. So Thomas has a lot of guilt resting on his shoulders." And that's one thing you can't escape, no matter how fast you run.
—ANTHONY BREZNICAN

EW.COM
P. 47

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FOR HIS NEW GOTHIC ROMANCE GHOST STORY, DIRECTOR **GUILLERMO DEL TORO** BUILT

on Peak

A MANSION OF SECRETS, LIES, AND ONE REALLY COOL ELEVATOR

KERRY HAYES

Mia Wasikowska

STARRING
MIA WASIKOWSKA, TOM HIDDLESTON, JESSICA CHASTAIN

DIRECTED BY
GUILLERMO DEL TORO

RELEASE DATE
OCT. 16 / 2015

GUILLERMO del Toro's new thriller might be set in a crumbling English manor visited by ghosts, but the director would like to make one thing clear: It is not a haunted-house movie. "It's not that at all," he says. "The house is a rotting representation of the family that has inhabited it—it's like a cage, a killing jar that you use to kill butterflies. The house basically is a sinister, sinister trap." It's a trap that ensnares budding novelist Edith Cushing (Mia Wasikowska), who, after her marriage to the mysterious Thomas Sharpe (Tom Hiddleston), finds herself living in the estate, where his sister Lucille (Jessica Chastain) also resides. Del Toro constructed the decaying multi-level mansion—complete with a working elevator—on a Toronto soundstage, and no detail escaped his attention. Custom wallpaper created for a hallway, for example, had the word *fear* subtly woven into its design. "Normally when people address this period, they go for desaturated colors—steel gray, steel blue, or sepia," he says. "They are trying to evoke old photographs or silver tinting. I didn't want that. I wanted the movie to feel lush."
—GINA McINTYRE

UN-BRE-AK-ABLE

AN ORAL HISTORY

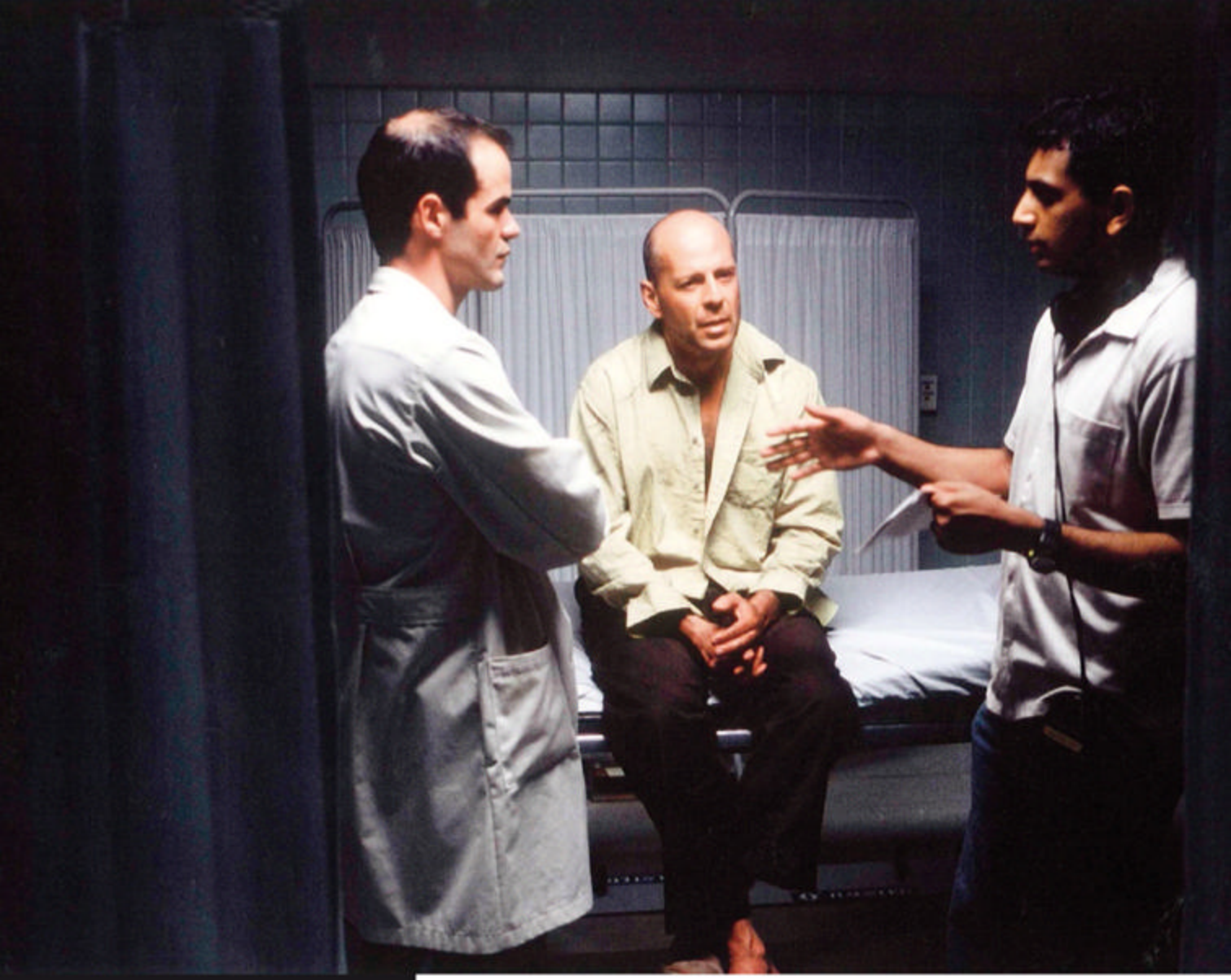
EVERYONE WANTED A SEQUEL TO *THE SIXTH SENSE*.

INSTEAD, **M. NIGHT SHYAMALAN** CRAFTED A CELLULOID GRAPHIC NOVEL ABOUT AN ORDINARY MAN WITH AN EXTRAORDINARY GIFT.

NOW, 15 YEARS LATER, THE DIRECTOR AND STARS **BRUCE WILLIS** AND **SAMUEL L. JACKSON** LOOK BACK AT A MODERN CULT CLASSIC.

BY
JOE McGOVERN

ILLUSTRATION BY
CUN SHI



COURTESY OF M. NIGHT SHYAMALAN

IMAGINE GETTING TAPPED ON THE SHOULDER AND BEING TOLD, "YOU might be a real-life superhero." Such was the premise dreamed up by M. Night Shyamalan in 1999, months before his breakthrough, *The Sixth Sense,* would make him a household name—and years before comic-book movies would storm into theaters and change the economics of the entire film industry. Marvel films have earned $8.5 billion worldwide, but none has achieved the narrative poetry and dazzling genre acumen that *Unbreakable* did.

Shyamalan's superhero origin story scored no Oscar nominations, no blockbuster glory, but the passage of time has been very kind. Today, 15 years after *Unbreakable*'s release, Quentin Tarantino and Patton Oswalt are among its most vocal champions, and Vulture recently named it the best superhero film of modern times. "Quiet, sad, delicate, intelligent," the site wrote. "It's a story told with long takes, calm dialogue, and nary a stitch of spandex."

At the time of its inception, however, Shyamalan was just hoping the movie would save his career. "I remember writing the script, doing one of the last touches on a draft," he says. "It was the day *The Sixth Sense* opened, and I read the *New York Times* review and it was not good at all. And I was like, 'They're going to trash me.' So I said, 'Let's just write the next thing and

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concentrate on this comic-book hero.'" Here, the director and his cast look back at *Unbreakable*'s humble beginnings and its yet-to-be-drawn conclusion.

BOARDING THE NIGHT TRAIN

During postproduction on The Sixth Sense*—which wasn't scoring well with early test audiences—Shyamalan had disaster on his mind. He shared the idea for his next film with his* Sixth Sense *collaborators.*

M. NIGHT SHYAMALAN (*writer-director*) I was thinking about a plane crash. And about one person surviving and that person being untouched. And then that person realizes that he is a superhero. I remember the feeling of dread and excitement in the bedroom when I thought of it. But I wanted it to be as grounded as possible. I didn't want it to be a CGI movie in any way, so eventually the plane morphed into a train.

BARRY MENDEL (*producer*) He showed me the draft and my first gut reaction was, well, this is a little bit sadder than I was expecting. And my instinct was to be slightly concerned about that. But as I understood what he was going after, I became excited by the very clear metaphor. There are lots of people in the world who are not doing the thing that really turns them on. Night has found this through becoming a filmmaker and pursuing his dream. I don't know how much his parents, who are both doctors, were thrilled by the idea of him becoming an artist.

SHYAMALAN Anytime I wrote a scene that was too comic-bookish, I yanked it out. It became much more about that unexplainable feeling of grayness when you wake up in the morning—that feeling of somberness when you're not fitting in, which to some extent I was struggling with at the time. It became about being out of sync.

BRUCE WILLIS (*David Dunn*) It is a great simile for Night's story, but that's not anything we ever discussed. He said it was a combination of a superhero story and a familial story with some comic-book mythology. I saw my part as a mild, withdrawn guy who suddenly finds out little things about himself. And we all can do that. Sometimes we're not fully aware of what's happening to us.

MIRACLE IN MOROCCO

Unexpectedly, The Sixth Sense *opened in first place and stayed there for six weeks, grossing $294 million and earning six Oscar nominations, including two for Shyamalan. He continued toiling on the* Unbreakable *script, which he lugged around in a bag. Meanwhile, half a world away...*

▲ Michael Kelly, Bruce Willis, and M. Night Shyamalan on the set

SHYAMALAN: DANIEL BOCZARSKI/GETTY IMAGES; MENDEL, WILLIS: JEFFREY MAYER/WIREIMAGE.COM (2); JACKSON: TRISTAN FEWINGS/WIREIMAGE.COM; WOODARD: ASTRID STAWIARZ/GETTY IMAGES

The Players

Updates on the cast and filmmakers of Unbreakable

M. NIGHT SHYAMALAN
Writer-director

He lost his mojo after a few misfires, but hopes to gain it back with *The Visit* (out Sept. 11).

BARRY MENDEL
Producer

His first film as a producer was *Rushmore*. His latest is this summer's *Trainwreck*.

BRUCE WILLIS
David Dunn

His movies have earned more than $7 billion worldwide. Biggest career hit: *The Sixth Sense*.

SAMUEL L. JACKSON
Elijah Price/Mr. Glass

The Oscar nominee has appeared in more than 100 films, including seven for Marvel Studios.

CHARLAYNE WOODARD
Elijah's mother

A fine stage actress and playwright, she's also had roles on *ER* and *Law & Order: SVU*.

The Players

CONTINUED

Updates on the makers of Unbreakable

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He's now 27 and still acting. As a kid he appeared in *Gladiator* and *Mystic River*.

SPENCER TREAT CLARK
Joseph Dunn

A frequent editor for Paul Thomas Anderson, he also cut *Brokeback Mountain*.

DYLAN TICHENOR
Editor

Currently designing *House of Cards*, his credits include *Forrest Gump* and *Bridesmaids*.

STEVE ARNOLD
Art director

He's a veteran of film and TV, including *American Sniper* and *House of Cards*.

CHANCE KELLY
Orange Suit Man

Let go from Disney in 2006, she went on to produce the *Hunger Games* franchise.

NINA JACOBSON
Studio executive

WILLIS I was in a casino in Marrakech, in Morocco, and I saw this guy and I said, "Somebody over there is trying to impersonate Sam Jackson."

SAMUEL L. JACKSON (*Elijah Price/Mr. Glass*) It looked kind of like Bruce, but Bruce hadn't started shaving his head yet and this guy had no hair. I was like, "Hmm, could it be?" Then I heard his voice and said, "It *is* Bruce."

WILLIS And I said, "It *is* Sam."

JACKSON And Bruce went, "Sam, there's this guy who's writing a script for us." And he called M. Night on the phone and Night says to me, "This is amazing. I'm writing one of your scenes right now."

SHYAMALAN It was some crazy coincidence. And you know me, as with everything: "Oh, must be a sign!" I asked Sam if he liked the subject of comic books.

JACKSON I'm in [the L.A. comic-book store] Golden Apple, like, twice a month. So my answer was "Yes" and "I'll do it."

SHYAMALAN It's so ironic now, but at the time, comic books were a crazy subject to make a movie about. It was a ridiculous conceit, because the subject matter is so gratuitous, you know? Comics are in big neon colors, so it became dogma for us to do the completely minimalistic, reality-based-drama version of that and not ever get into tights and capes.

PHILADELPHIA FREEDOM

Disney, Shyamalan's Sixth Sense *studio, gave him a $73 million budget. He shot the film in his native Philadelphia, employing long takes and a restrained filmmaking style, carefully storyboarded to mimic comic-book panels. The film contains dozens of shots that last minutes without a cut.*

WILLIS That was the first time I'd experienced a director shooting long takes like that. I think he was experimenting with the knowledge that he could edit them down or leave them if he wanted. He was shooting no coverage [*unlike the standard practice of shooting the same scene from multiple angles and lens depths*]. I've been in long sequences but mostly in action movies, and I don't put *Unbreakable* in that category. These long takes were revelatory.

CHARLAYNE WOODARD (*Elijah's mother*) The film's opening shot, with me having just given birth in the department store, was done twice. The first time, we spent a long time shooting it, but Night hadn't figured out what he wanted. But for the reshoot, it was all done in one long take and very quickly. Most of that shot is seen through a mirror. Night never did anything straight ahead.

SHYAMALAN You get an incredible hit of specificity doing it that way. You don't get any latitude of any kind. We were doing one or two shots a day, that's all. It would take hours—hours to set up, prep for our shot, then shoot it, and then do the next one and the next one.

SPENCER TREAT CLARK (*Joseph Dunn*) There's that scene in the kitchen where I'm holding the gun up to Bruce Willis. It was a four-minute scene, all in one take, and we filmed it nine times. It was so taxing on all of us, and not just because it was an emotional scene. Eduardo Serra, who was our cinematographer, was sweating bullets.

SHYAMALAN The camera operator at one point walked off the set because I was like, "No. You have to pan here with his line here. You're anticipating here. You have to listen to the actors." He just stormed off, and I was like, "I'm sorry. Come back." I felt like the world was going to come to an end if we didn't move at this point or didn't slow down at that point. I remember feeling like "I don't know if I can do the entire shoot like this."

DYLAN TICHENOR (*editor*) There are only a couple of cuts in the first 10 minutes of *Unbreakable*. The pace of the film is slow, and the build is more

CLARK: MIREYA ACIERTO/WIREIMAGE.COM; TICHENOR: JEFF VESPA/WIREIMAGE.COM; KELLY: JEFF SCHEAR/GETTY IMAGES; JACOBSON: LESTER COHEN/WIREIMAGE.COM

Samuel L. Jackson

1

2

Creating Active Comics

How graphic artists designed the **Jaguaro** and **Sentryman** comics

M. Night Shyamalan wanted to draw heavily on comic books without making overt references to Marvel or DC. In one of the movie's flashback scenes, Elijah's mom (Charlayne Woodard) gives her son a comic from an imprint called Active. "They say this one has a surprise ending," she says with a smile. The cover **(1)** was custom-made by illustrators Derek Thompson and Brian O'Donnell for the film. The team also designed the cover for *Sentryman* **(2)**, the crucial comic that inspires Elijah (Samuel L. Jackson) to tell David (Bruce Willis), "We are on the same curve, just on opposite ends." Explains Thompson: "Sentryman was meant to be a Captain America type of guy. Sort of like what Jack Kirby would have drawn if he didn't have anybody controlling him."

UNBREAKABLE: FRANK MASI; COMICS: DEREK THOMPSON (4)

emotional than physical. Night wanted to make a superhero movie that wasn't an action movie, and it was a big challenge.

STEVE ARNOLD (*art director*) For the opening train-crash scene, we built a whole big Amtrak train on stage and we shot it tipping over and people falling out of their seats and screaming. All of that went on the cutting-room floor. Night decided less was more.

SHYAMALAN There was a real struggle with how to do the action sequences. I was adamant that the story never deteriorate into a kind of mano a mano action movie. In the end, it needed to stay as a portrait of people considering themselves in a comic book, but without becoming a comic-book movie.

JACKSON It was strange. Night was given the luxury of shooting in sequence, I guess because of *The Sixteenth Sense* or whatever it was called. So I worked on the movie for 13 days, but I was in Philadelphia for three months. It was great for him. Okay for me, too. I got to play a lot of golf.

COLOR CODING

Color was crucial to the film's design, with green and purple representing Willis' and Jackson's characters, respectively. In the film's most chilling sequence, which begins in a train station, David (Willis) achieves superhero status when he confronts and vanquishes a serial murderer dubbed the Orange Suit Man.

TICHENOR Night had a concept of highlighting colors, and it was used to visually represent Bruce Willis' power. He would get these flashes, these visions, when he brushed up against people. In the train-station scene, there was a woman who was a shoplifter and a frat guy who was a date rapist. And when we came back from his realization, the color of those people's clothing would be highlighted to reflect his new insight into them. Then, of course, our main bad guy is wearing a big orange jumpsuit.

CLARK In the movie there's that flash when Bruce Willis meets the Orange Suit Man in the train station, and we see a father at the base of the stairs answering the door to the creepy dude who says he wants to come in. I was 13 and I remember that rattling me so much.

SHYAMALAN There was a philosophy behind all the shots in the movie. My theory was to shoot his visions from a security-camera angle to evoke a feeling that you're catching wrongdoing inadvertently. There's something about that angle that we associate our terrors with.

CHANCE KELLY (*Orange Suit Man*) People always repeat that line to me, "Can I come in? I like your house." That was the line I auditioned with. Really disturbing.

The Original Ending?

According to an illustrator who worked on *Unbreakable*, the movie initially had a different ending. But the writer-director says otherwise.

Even some of *Unbreakable*'s fiercest devotees have groaned about the movie's ending, which features title cards explaining what happened to David Dunn (Bruce Willis) and Elijah Price/Mr. Glass (Samuel L. Jackson). Comic-book illustrator Derek Thompson, who drew much of the original comic art for the film, calls the movie "daring and risky," but claims that the climax he read in 1999 was more darkly internal. "At the end of the screenplay I was given, Bruce Willis is going to Sam Jackson's gallery and he ends up looking at this particular piece [*above*] on the wall," says Thompson. "And as he's looking closer he realizes that this entity is Mr. Glass. He's overcome with emotion. He staggers out of the gallery into a crowded street and disappears into the crowd." M. Night Shyamalan doesn't remember it that way. "No, it was never meant to be a totally internal thing," he insists. The men have to connect physically for the first time in those final moments. "They needed to touch for Bruce to realize that his mentor is a supervillain. I always saw the ending as Sam saying, 'Now's the time we shake hands.'"

This was a guy who had broken into a house, murdered the mother and father, and was planning on killing their children. That's as dark as it gets. And I had to separate myself from it. I pictured a guy who was sitting in front of the TV eating and drinking before doing these horrible things. So I found this place that made these delicious roasted peanuts, and I would eat peanuts and drink Beck's and watch boxing, and sure enough I put on, like, 30 pounds for the role.

WILLIS I had no dialogue in that sequence. It was a beautiful exercise in trying to avoid telling the audience what was happening with me. David has a phobia of water, which is his kryptonite. But it's all very underplayed. It's highly dramatic, but Night had a way of letting the audience figure it out.

THE SEVENTH SENSE

Unbreakable *grossed $95 million but was considered a disappointment compared with* The Sixth Sense. *Shyamalan was hurt by the reaction and shelved his plans for a trilogy.*

SHYAMALAN I remember our Philly premiere. When I came into the reception afterwards, I could feel in the room that they seemed confused about what they had seen.

JACKSON It's like when people talk about *Jackie Brown* and they go, "Well, that's a disappointment for Quentin." No, no, it's not. It's a great movie. It just isn't *Pulp Fiction 2*. *Unbreakable* is an amazing movie. It just isn't *The Second Sense* or whatever the f--- that movie was.

WILLIS I was never disappointed by *Unbreakable*. If a film makes money, great. If it doesn't, I don't judge. I would watch it right now and get hooked.

MENDEL In the most cliché producer way possible, I blame the marketing, which was "The guy who made *The Sixth Sense* did another movie, but we're not going to tell you anything about it because it'll ruin it for you." Maybe if we had said, "This movie is about the mythology from which comic books are drawn," and if we had been more straightforward and less coy with the audience, the reception would have ultimately been better.

SHYAMALAN I remember where I was sitting when I was on speakerphone and [the studio execs] said, "We're not going to sell this as a comic-book movie," because they said that was a fringe group. I was 29 or whatever, and so I was like, "Huh, okay." And so they sold it more as an amorphous thriller.

NINA JACOBSON (*Disney's then production president*) I do remember conversations about Shyamalan and the twist. "What's the twist gonna be?" But we were pre-Marvel. It is a completely different world now, and the origins-of-a-superhero story would exist in a completely different context today. *Unbreakable* is a moody, compelling, haunted movie, and we sold it as a drama.

MENDEL Night was disappointed that the film wasn't embraced in the way that maybe it deserved to be, and he wondered what we didn't do right or what we could have done better. And I told him, "Absolutely nothing." History tells you how successful you are. It stands the test of time.

NOT-SO-CLEAN BREAK

In the years since its release, Unbreakable *has become a cult classic, but there has been no serious discussion about making a sequel. The good news? The director*

DEREK THOMPSON

and stars say it's not completely out of the question.

SHYAMALAN People have approached me about continuing the story, but the idea of doing a traditional sequel doesn't inspire me. It has to be organic and has to come from the right place—otherwise it'll smell of artificiality. But it's fascinating how much it's stuck around. I do think about it a lot.

JACKSON People talk to me about that movie all the time. It would have cemented everything he was trying to say if he had done the trilogy.

JACOBSON The hero walking away from the villain always troubled me. And to leave so much unknown was something I wondered aloud about to Night. So maybe there should be a sequel.

SHYAMALAN When I'm at Comic-Cons and all this, everybody says, "Are you going to make a sequel?" But *Unbreakable* isn't even a comic-book movie. It's a drama about the subject of comic books. But there's something about these tropes. I don't know, maybe there's interest right now in the underlying struggles and fantasies that are being fulfilled in the comic books and not being fulfilled in the real world.

JACKSON Night's still around. Bruce is still around. I'm still around. And I'd love to break out of the asylum. ■

For more on the movie, including which summer blockbuster Shyamalan screened for the cast and crew to get them in the mood, go to ew.com/unbreakable

(From top) Willis and Shyamalan; Jackson and Willis

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WILLIS AND SHYAMALAN: COURTESY OF M. NIGHT SHYAMALAN; JACKSON AND WILLIS: FRANK MASI

COMICS

THE DIVINE: ASAF HANUKA AND TOMER HANUKA (2); *ARCHIE*: ANDRE SZYMANOWICZ

The Divine

THE NEXT WAVE

All-New All-Different Avengers	OCTOBER 2015
The Dark Knight III: The Master Race	FALL 2015
The Totally Awesome Hulk	FALL 2015

- **WRITER** BOAZ LAVIE
- **ARTISTS** ASAF AND TOMER HANUKA
- **RELEASE DATE** JULY 15 / 2015

IN THIS GRAPHIC novel, an American explosives expert is captured by twin brothers who are child soldiers in the fictional Southeast Asian country of Quanlom. The story has fantastical elements—magical powers, a mysterious beast—but this tale from Israeli twin illustrators Asaf and Tomer Hanuka and writer Boaz Lavie was inspired by a horribly real photograph of child soldiers in Myanmar. "It started in 2007 when Tomer heard this story about these kids on NPR," Lavie says. "He started looking around and found this amazing photo." That may not be typical material for a graphic novel, but Lavie hopes it will help keep the issue on people's minds. "There is something so sad about children who have to fight to survive," he says. And the book is already having an impact. "Very recently we were contacted by people in Myanmar," he says. "People there are very excited that the story of child soldiers is being told. We are proud we can contribute to the discussion." —CLARK COLLIS

ARCHIE

- **WRITER** MARK WAID
- **ARTIST** FIONA STAPLES
- **RELEASE DATE** JULY 8

AFTER 75 YEARS HE'S STILL the hottest redhead in the biz, but this summer, he's getting a face-lift. Archie Comics tapped Mark Waid and Fiona Staples to reimagine the Riverdale gang for its July relaunch of *Archie*. So does this mean Archie will be getting a little...cooler? Maybe. Waid says he's "walking that fine line between 'appropriate for kids' and 'burying some jokes for the hipper crowd.' Like a good YA novel, it's possible to write for young and old alike." Finding inspiration for the teens wasn't a problem. "My girlfriend's 15-year-old daughter and her friends keep me honest when it comes to knowing what American high school kids wear today, what they do, and how they act." Besides, most things about adolescence are eternal. Even after seven decades, choosing between Betty and Veronica never gets easier. —GILLIAN TELLING

THE COOLEST COM
C

IN A FEW SHORT YEARS **IMAGE COMICS**, ORIGINAL HOME OF ***THE WALKING DEAD***, HAS BECOME THE GO-TO PLACE FOR CUTTING-EDGE STORYTELLING. UP NEXT: TOTAL HOLLYWOOD DOMINATION. BY **CLARK COLLIS** ILLUSTRATION BY **TIM McDONAGH**

◄ **CAN YOU NAME ALL THE CHARACTERS?** TO FIND OUT WHO'S WHO, GO TO *ew.com/imagecomics*

IC-BOOK OMPANY ON EARTH

ALMOST A QUARTER CENTURY AGO, IN THE winter of 1991–92, seven Marvel artists walked out and started a revolution.

Disenchanted by interference from their editors and frustrated by the comparative pittance they were paid for drawing (and in many cases writing) hugely popular titles such as *Amazing Spider-Man* and *X-Men*, the group left to found a new company. At Image Comics, this collective—Todd McFarlane, Rob Liefeld, Jim Lee, Erik Larsen, Marc Silvestri, Jim Valentino, and Whilce Portacio—gave themselves creative carte blanche and all the licensing rights to the characters they dreamed up. In other words, if one of them launched a new superhero who became bigger than Batman, the lion's share of the profits would go to the artist, not to the company. It was a radical idea, and it infuriated the major comic-book publishers. "There was a lot of outright hatred," says Valentino. And a lot of people rooting for them to fail. "Common wisdom was that we wouldn't last six months."

Now, 25 years later, the Berkeley, Calif.-based Image hasn't just lasted, it has thrived, and today poses a genuine threat to the hegemony of industry titans Marvel and DC (a.k.a. the Big Two), consistently churning out innovative,

Image Comics creators in the 1990s (clockwise from lower left): Jim Valentino, Jim Lee, Erik Larsen, Rob Liefeld, Todd McFarlane, Marc Silvestri, and Whilce Portacio

acclaimed, and best-selling books that have revitalized an art form that still trafficks mostly in tales of costumed do-gooders. The Image roster includes Brian K. Vaughan's interspecies love story, *Saga*; writer Kelly Sue DeConnick's feminist exploitation parody, *Bitch Planet*; *Sex Criminals*, about a couple who freeze time when they make love; and the kiddie-friendly educational title *Howtoons*. And then there's the company's flagship, Robert Kirkman's *The Walking Dead*, which helped usher the zombie apocalypse onto prime-time TV. "You know how a record label can be cool, as if there's a sort of energy around it?" says *Kick-Ass* co-creator Mark Millar, whose new comic *Huck* is published by Image (see sidebar, right). "Image just has it. I think this is going to be Image's decade."

Image hit big immediately in the early '90s with a pair of superhero comics: Liefeld's *Youngblood*, the debut of which sold a million copies, and McFarlane's *Spawn*, about a back-from-the-dead vigilante. The premiere issue moved 1.8 million copies and was eventually turned into a 1997 movie starring John Leguizamo. "Woo! Life was good," McFarlane says. "I'm going, 'Dude, we're rocking and rolling!'" But in the mid-'90s, the young company suffered a drastic slump in sales following the collapse of a speculator-driven comics boom. Making matters worse, both Liefeld and Lee left the company. (Lee is now the co-publisher of DC.)

So when Valentino took over as publisher in 1999, he put Image on a corrective course. "The company had fallen into a morass of titillation books," he says. "My goal was to diversify the line, to bring in better creators." One of those creators was Kirkman, who debuted *The Walking Dead* in 2003. The enormous success of the bleak zombie tale—and its TV-show adaptation—encouraged other creators to pitch an extraordinary array of projects. The company's kaleidoscopic, and increasingly female-friendly, output has been further nurtured by current publisher Eric Stephenson. "Comics have been

GROUP SHOT: COURTESY OF PATRICK MEANEY; *BLACK MAGICK*: NICOLA SCOTT; *THE GODDAMNED*: R.M. GUERA; *HUCK*: RAFAEL ALBUQUERQUE

BLACK MAGICK

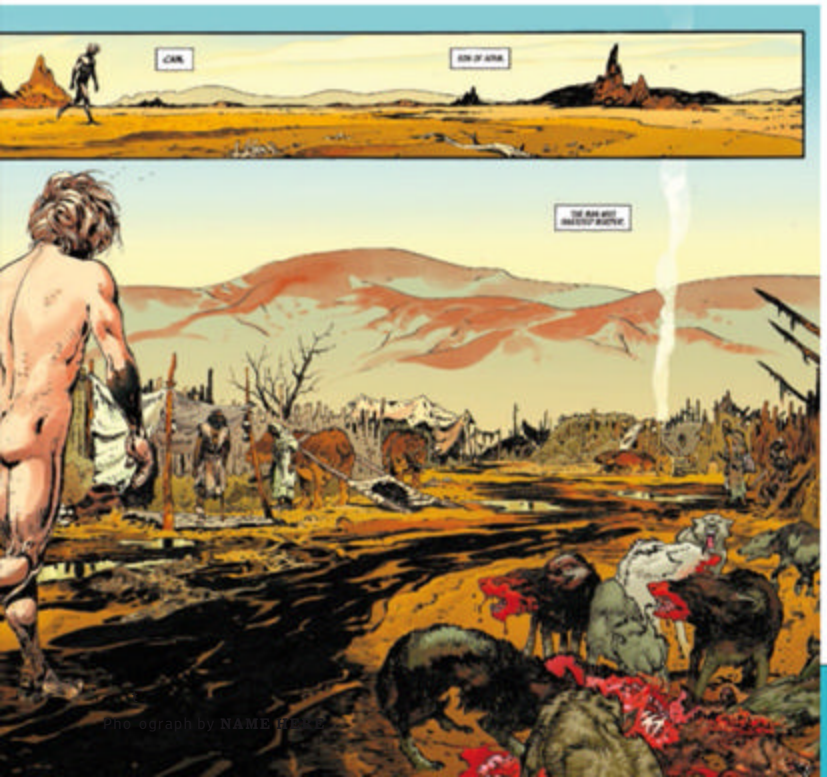
- ***WRITER*** GREG RUCKA
- ***ARTIST*** NICOLA SCOTT

RUCKA'S LATEST CAN be traced back to 2009, when he stumbled onto a two-word phrase that proved inspirational: witch noir. "I dropped $200 on every book on witchcraft I could find," he says. The result is *Black Magick*, due this October, about a homicide-and-robbery detective named Rowan Black who also happens to be a witch. "She has professional colleagues and then she's got her other-life colleagues," says Rucka. "There is a crime which plays out in the first issue and leads to an ongoing investigation that brings Ro's two worlds into direct conflict." —CLARK COLLIS

THE GODDAMNED

• **WRITER** JASON AARON
• **ARTIST** R.M. GUÉRA

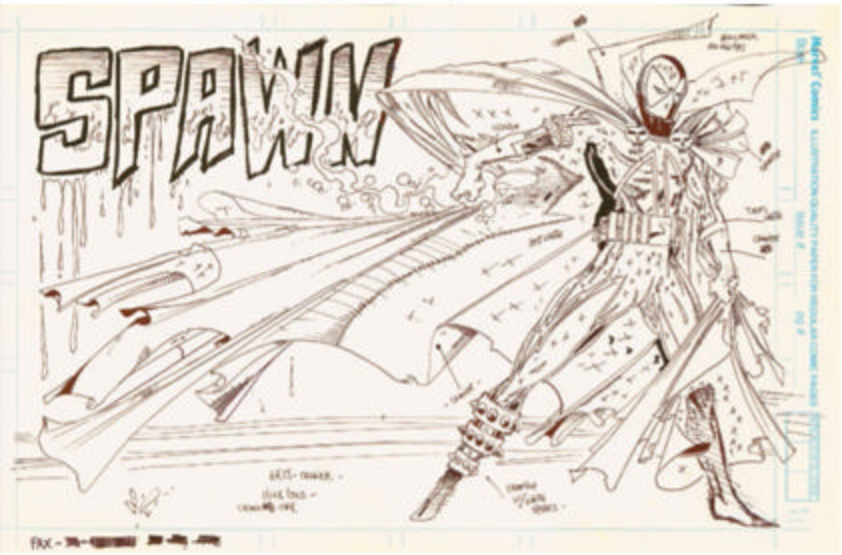
AARON IS GOING really Old Testament with his new comic, out this November. "It's set in the world of the Book of Genesis," explains the writer, who worked with artist R.M. Guéra on Vertigo's *Scalped*. "Everybody knows the story of the Flood, but what's interesting to me is the world before that. It's corrupt and out of control with violence." The main character of the comic's first arc is the sibling-killing and, in this iteration, immortal Cain. "He's very haunted," says Aaron. "The story goes that a mark was put upon him, so we interpret that to mean that he cannot die, despite how much he wants to. He's had to walk this world for over a thousand years and he's looking desperately for anything that could possibly kill him." Although Aaron is an atheist, the Southerner was raised in the Baptist faith and is keen to point out he is not making fun of religion. "That said, this is not exactly the stories the way you got them in Sunday school," he says. "This is more like if Quentin Tarantino was hired to do the remake of *The Ten Commandments*." —CLARK COLLIS



HUCK

• **WRITER** MARK MILLAR
• **ARTIST** RAFAEL ALBUQUERQUE

THE LATEST COMIC from *Kick-Ass* writer Mark Millar concerns a superstrong Maine gas-station worker who anonymously performs a good deed every day—until a newcomer to his small town alerts the media. "I wanted to do something that was unlike the kind of hero you normally see," says the Scottish scribe. "It's really bizarre, but in a world of 6 billion people, nearly all the [superhero] characters tend to be around the tristate and they're all professionals. Most people aren't like that. I was just drawing a big guy in overalls and I doodled, 'Not a billionaire, not a genius, not a playboy, not a philanthropist.'" Several of Millar's comics have been turned into films, including *Kick-Ass*, *Wanted*, and *The Secret Service*, which became the recent box office hit *Kingsman: The Secret Service*. The writer reveals he has already struck a deal to develop *Huck* into a movie, details about which will be revealed soon. Does he have an actor in mind for the lead role? "I think Channing Tatum is perfect for it," he says. —CLARK COLLIS



(From top) *Spawn*'s 1992 debut issue; a drawing by Todd McFarlane

perceived as a boys' club for far too long, from the people producing the work right down to the audience," he says.

This eclectic approach is paying off. Marvel and DC still account for around two-thirds of comic sales, but Image's market share has steadily grown, from 4 percent in 2008 to more than 10 percent last year. Meanwhile, Hollywood has come calling in a big way. AMC will debut its *Walking Dead* spin-off, *Fear the Walking Dead*, in August. *You're Next* filmmaker Adam Wingard directed the pilot for a supernatural horror show called *Outcast*, based on another of Kirkman's titles; Universal Television has optioned the rights to writer Kieron Gillen's acclaimed *The Wicked + The Divine*, about gods who adopt human form; and producer Scott Rudin is developing the crime drama *Southern Bastards* for TV. There is also an animated film version of the detective title *Chew* in the works, and McFarlane tells EW he is hoping to have finished the first draft of the screenplay for a new *Spawn* movie soon.

"If we keep on our current trajectory, we'll overtake DC in less than five years," predicts Kirkman, who has been a partner in the company since 2008. "Then it's just a hop, skip, and a jump to toppling Marvel." So can the *Walking Dead* creator see a day when the Big Two become the Big Three? "I can see a day when it's only Image," he says. ■

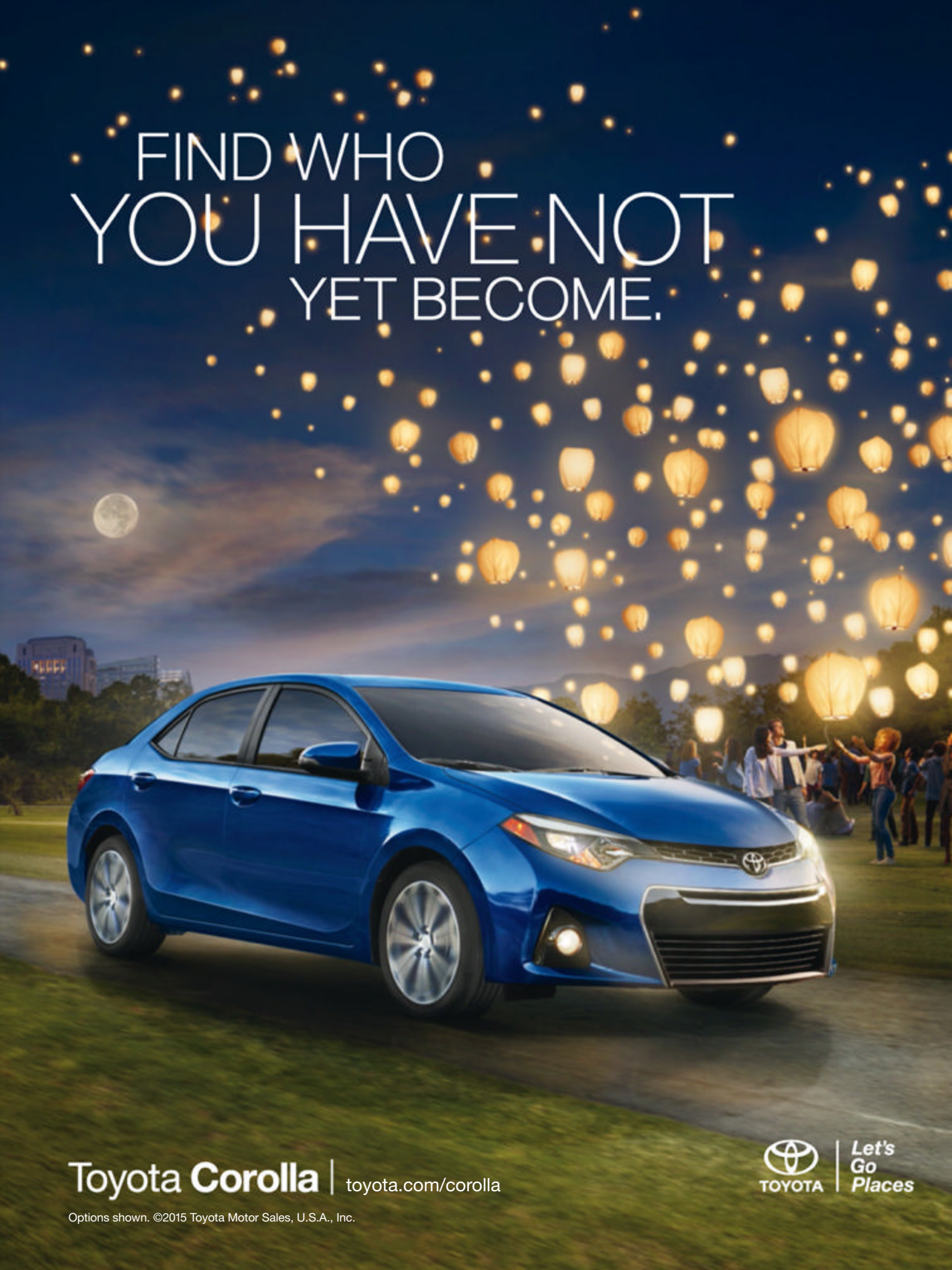
Saga and Beyond

CATCHING UP WITH WRITER **BRIAN K. VAUGHAN**

HE DIDN'T HAVE high hopes for his sci-fi comic *Saga* when Image first published the title in March 2012. "I had just become a dad and I wanted to write about that," says writer Brian K. Vaughan, whose previous credits included the TV show *Lost* and the acclaimed Vertigo comic *Y: The Last Man*. "I thought, if we were lucky, it would last six issues." In fact, Vaughan and artist Fiona Staples' tale of two aliens raising a child in the midst of an interplanetary war would become a huge commercial success and a critical hit, twice winning the prestigious Eisner award for Best Continuing Series. "Handing out awards for art is very silly," he says. "And yet, when you get trophies, it's really f---ing cool!" In addition to *Saga*, Image is publishing three more comics from the writer this year: futuristic mystery tale *The Private Eye*, which Vaughan previously released via his pay-what-you-like website panelsyndicate.com; *Paper Girls*, about a quartet of kids in the '80s who stumble upon "maybe the greatest story of all time"; and *We Stand on Guard*, a collaboration with artist Pia Guerra, with whom he worked on *Y*. "It involves an invasion of Canada by none other than the United States of America," Vaughan says. "And unfortunately for the Canadians, the Americans have giant robots."

—CLARK COLLIS

SPAWN DRAWING: COURTESY OF TODD MCFARLANE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TV

Heroes

HEROES IS COMING BACK TO TV THIS FALL WITH A MIX OF OLD AND NEW FACES—BUT CAN NBC

Judith Shekoni and Zachary Levi

Reborn

RECLAIM ITS SUPERPOWERED PAST? BY **JAMES HIBBERD**

STARRING
JACK COLEMAN, ZACHARY LEVI, MASI OKA, GREG GRUNBERG, SENDHIL RAMAMURTHY

NETWORK
NBC

PREMIERE DATE
SEPT. 24 / 2015

THE OLYMPICS AD WAS LIKE A REALLY expensive worldwide Bat signal—a clarion call that rallied a group of superpowered warriors, long since retired. Within minutes of NBC's airing of its 15-second teaser last year announcing a *Heroes* revival, the show's far-flung cast came together in a group text message: *Did you know? Is this real? What's going on?* "It was all very 'Holy s---,'" said Sendhil Ramamurthy, who will return as geneticist Mohinder Suresh. "None of us was aware of anything."

Then came the details: The ad was put together at the last minute as NBC closed a deal with *Heroes* creator Tim Kring to reboot the onetime hit drama. Called *Heroes Reborn*, the forthcoming 13-episode "event series" would focus on a new generation of "evos" (evolved humans), while including some returning favorites as well. For a series that saw its ratings plummet and was axed just before an anticipated final-season order, the revival represented the rarest of opportunities—to turn back the clock, just like a squinting Hiro Nakamura. "I mean, this never happens," marvels Greg Grunberg, whose telepathic cop Matt Parkman is back on board. "Never."

In some respects, *Heroes Reborn* will play much like the show's first season:

Henry Zebrowski and Jack Coleman

introducing diverse characters around the world who are discovering their abilities, then bringing them together to fight a common threat. Newbies, including a sword-wielding girl in Tokyo (Kiki Sukezane) and an Army vet (Ryan Guzman), will meet characters from the show's past. Look for Hiro (Masi Oka), Parkman, Suresh, and, most crucially, Noah Bennet (a.k.a. H.R.G., played by Jack Coleman), who is living in isolation when a conspiracy theorist (Henry Zebrowski) brings him some information about a terrorist attack in Odessa, Tex., that has been blamed on the heroes. "It's actually Noah's story that takes us through the big plot of the new series, but otherwise, if you're a new viewer, you should have an easy time ramping into the new show," Kring says.

Yet *Heroes* also has the chance to change the show's offscreen narrative—the tale of a breakout hit that, partly due to forces beyond its control, fumbled early promise.

ON THE TORONTO SET OF *HEROES REBORN*, lightning strikes, thunder rumbles, rain floods, and the power blows out, leaving the motel room in darkness. In the center stands actor Zachary Levi, the sides of his head nearly shaved, looking grim, intense, and decidedly unlike Buy More employee Chuck Bartowski. As the revenge-seeking Luke, the newcomer to the resuscitated franchise is on a deadly mission. But none of nature's fury currently wreaking havoc on the set is from superpowers or special effects. It's all too real—and really inconvenient. A summer storm has the cast working without power trying to block a scene, while crew members scramble to manage flooding. In the meantime, Levi is having a conversation with the director about his character's motivation. "Would I do that?" he presses. "If it's a matter of life and death, would I do that?"

If *Reborn* is a second chance for the series, it's also an opportunity for Levi to experience a rebirth as an actor. Just as the Olympics ad virtually reconvened the original cast, it also prompted Levi to reach out to NBC about returning to the network where he starred for five seasons on *Chuck*, a dramedy often paired with *Heroes* on Monday nights. "I was always looking in from the outside, going, 'Man, wouldn't that be so cool to be on *that* show,'" Levi says. NBC was game. But the actor had one rule: His character had to be as different from Chuck as possible. "I wanted to get away from that kind of archetype, and do something that was darker and grittier and heavier," says Levi. "And that's exactly what we found."

> ***"Wanting to do something...that feels worthy of a reboot is very important to me."***
>
> —TIM KRING

(PREVIOUS SPREAD AND THIS PAGE) CHRISTOS KALOHORIDIS/NBC (2)

Meet the Heroes

A LOOK AT WHO'S REBORN, AND WHO'S BRAND-NEW. —JAMES HIBBERD

WHO'S RETURNING

JACK COLEMAN

Noah Bennet is back on the grid, hoping to learn the truth about his missing memories.

MASI OKA

Hawaii Five-0 has kept him busy, but he'll reprise time-traveling Hiro for a few eps.

GREG GRUNBERG

Telepathic cop Matt Parkman will return, albeit as a supporting player.

SENDHIL RAMAMURTHY

Genetics prof Mohinder Suresh makes a discovery that plays a key role.

WHO'S NEW

ZACHARY LEVI

The *Chuck* actor stars as Luke, a father hell-bent on avenging his child's death.

JUDITH SHEKONI

The Brit-born actress plays Joanne, Luke's revenge-seeking wife.

RYAN GUZMAN

The *Boy Next Door* actor will be Carlos, a former soldier grappling with being a hero.

KIKI SUKEZANE

The Japanese actress' character, Miko, is trying to track down her father.

Levi's role doesn't fit the standard *Heroes*-character template. He plays a vigilante who seeks to avenge the loss of his child killed in the Odessa tragedy, an attack blamed on people with abilities, who have been known to the public ever since Claire Bennet (Hayden Panettiere) revealed their existence to the world in the show's 2010 series finale. (Panettiere, currently starring on ABC's *Nashville*, is not expected on the reboot.) "The characters that are coming back are very specifically chosen, they fit storywise with what the writers are doing," Ramamurthy notes.

In some ways *Reborn* could be the series Kring wanted to make the first time around. *Heroes* was one of a few pioneering sci-fi dramas—like *Lost* and *Battlestar Galactica*—tasked with delivering epic storytelling in a prime-time slot. Fans thought the first season of *Heroes* was terrific (with ratings averaging 14.5 million total viewers), but the show then yielded decreasing returns each year as it blazed through story contortions while killing and reviving characters. (The fourth season fell to only 6.5 million viewers.) "Some of the criticism is fair," Coleman says of critics and fans turning on the show. "I think there was also a great deal of piling on."

So what went wrong? A Hollywood writers' strike during the show's second season didn't help, but the *Heroes* team says the biggest hardship was NBC's trying to wring the production for as many hours as possible—the third season was 25 hours long. "We were just trying to keep our heads above water," Ramamurthy recalls. "I can't imagine how the writers' room can come up with that much story. And as an actor you're like, 'Please, not another 16-hour day.' Those conditions are not conducive to a good TV show."

▲ Kiki Sukezane

NBC Entertainment executive VP of programming Vernon Sanders notes that it's pretty standard for a broadcast network to ask for more from a hit show. "But we're very excited about this 13-episode form," Sanders says. "[*Reborn*] has a definite beginning, middle, and end. We've learned some lessons from the mistakes of the past and are applying them here." Kring agrees that *Reborn*'s concise format changes everything—for the better. "I think we're able to tell a very condensed and fast-moving story that hopefully will keep people's interest," Kring says. "Wanting to get it right, and wanting to do something different enough that feels worthy of a reboot, is very important to me."

Heroes Reborn also won't have to fight for a decent budget. NBC was impressed enough with the pilot to throw Kring a couple million extra to go back and make the first episode even more epic-looking—perhaps because it will eventually compete with CBS' megahit *The Big Bang Theory* on Thursday nights. But maybe it won't even need all the added effects to break through to viewers and give its unlikely journey a happy ending in the form of a hit show. "I don't think we have anything to apologize for," Coleman says of the original series. "Having said that, given a second chance, with limited episodes, and more time to prepare them? I think this is going to be really strong." ■

COLEMAN: STEPHEN LOVEKIN/GETTY IMAGES; OKA: FREDERICK M. BROWN/GETTY IMAGES; GRUNBERG: JESSE GRANT/GETTY IMAGES; RAMAMURTHY: FRAZER HARRISON/GETTY IMAGES; LEVI: DANIEL ZUCHNIK/WIREIMAGE.COM; SHEKONI: JEROD HARRIS/WIREIMAGE.COM; GUZMAN: AMANDA EDWARDS/WIREIMAGE.COM; SUKEZANE: KAZUKI HIRATA/HOLLYWOODNEWSWIRE.NET/NEWSCOM; *HEROES REBORN*: CHRISTOS KALOHORIDIS/NBC

FAST FACT > Even though it's been 22 years since Bruce Campbell

Ash vs

Ray Santiago, Bruce Campbell, and Dana DeLorenzo

Fear the Walking Dead

- **STARRING** KIM DICKENS, CLIFF CURTIS
- **NETWORK** AMC
- **PREMIERE DATE** AUGUST / 2015

WE CAN UNDERstand why AMC insisted on using the words "the walking dead" in the title of its new companion series, *Fear the Walking Dead*. The branding advantages are clear. But *Love in the Apocalypse* would have worked as well. That's because the new show, set in Los Angeles, centers on widowed guidance counselor Madison (Kim Dickens) and teacher Travis (Cliff Curtis), who are dating when the plague starts to take over. Even without flesh eaters stumbling about, their lives already have enough drama with their various children—two for her, one for him—and Travis' ex-wife still in the picture.

"Ultimately, it's a family drama," says showrunner Dave Erickson. But wait, what about the zombies?! Don't worry, the dead shall indeed rise and wreak havoc—but only after we meet our main protagonists in their natural pre-zombie-slaying state. "We layer in the onset of the apocalypse, we layer in our first walkers, but it's really an effort to exacerbate the problems that already exist with Kim Dickens' character and Cliff Curtis' character and their blended family," says Erickson. "It's really filtering the apocalypse through that."

—DALTON ROSS

Kim Dickens

An exclusive look inside the Necronomicon

reprised his role as Ash, he made a quick cameo in the 2013 big-screen *Evil Dead* remake.

Evil Dead

- **STARRING** BRUCE CAMPBELL, RAY SANTIAGO, DANA DeLORENZO, LUCY LAWLESS
- **NETWORK** STARZ
- **PREMIERE DATE** FALL / 2015

TWENTY-TWO years after Bruce Campbell's Ash last busted out his chain-saw arm and snappy one-liners to help defeat the Deadites, *Evil Dead* creators Sam Raimi, Rob Tapert, and Campbell are set to unleash a groovy TV incarnation of the franchise.

So what is that blowhard Ash up to? "Not much!" laughs Campbell. "He was perfectly happy doing basically nothing and telling lies about how he lost his hand in bars late at night. That was basically his MO." Yes, Ash is still a stock boy (this time at Value Stop), and yes, Ash is once again responsible for inadvertently unleashing the demons upon the world—demons he must now battle. He'll have some help in the form of two Value Stop co-workers—Pablo (Ray Santiago) and Kelly (Dana DeLorenzo)—which should be interesting because, as Campbell notes, "Ash is not a team player."

Of course, half the fun of any *Evil Dead* is watching Campbell get mercilessly beaten up on screen, and nobody enjoys watching him suffer more than his director and lifelong friend. "It gives me a great deal of pleasure," says Raimi, who is helming the first installment in the 10-episode run. "I find it to be a very healthy, productive, one-with-the-universe type thing to torment Bruce. And people love to watch his tormentation. I hit him with a stick every once in a while to get the performance we need out of him. But it's the evil dead who are torturing Bruce, and to make him understand that from the inside out, it's important to make him feel some pain." His pain is our gain.

—DALTON ROSS

FEAR THE WALKING DEAD: JUSTIN LUBIN/AMC; *ASH VS. EVIL DEAD*: STARZ ENTERTAINMENT; BOOK PAGE: 2015 STARZ ENTERTAINMENT, LLC

STARRING
MELISSA BENOIST, CALISTA FLOCKHART, JEREMY JORDAN, MEHCAD BROOKS

NETWORK
CBS

PREMIERE DATE
OCT. 26 / 2015

JUST DON'T call her Superman's cousin. Supergirl, a.k.a. Kara Zor-El (Melissa Benoist) is set to take flight on CBS this fall, and despite the familial aversion to kryptonite, she's ready to fulfill her own comic-book destiny. Which means Superman will mostly stay out of the picture. "Ultimately, this is a show about Supergirl, and we really want to see it through her lens," says EP Ali Adler. Kara, who was adopted into a human family (Helen Slater and Dean Cain play her foster parents—Easter egg alert!), grew up keeping her powers under wraps and comes of age working for media magnate Cat Grant (Calista Flockhart) alongside her new friend/potential love interest James Olsen (Mehcad Brooks). "She's a modern superhero and embraces her powers as well as her insecurities in order to be a successful one," Adler says, adding that the series will be "reinventing" the quirky heroine's past. "We're not bound to the history, but we are inspired by it," she says. Here, Adler annotates what she says is a "pivotal" script page.
—NATALIE ABRAMS

1 / Kara has weaknesses. "To assume she's impervious to all things is to overestimate her," says Adler.

2 / The brusque Hank Henshaw (David Harewood) is director of the clandestine organization known as the Department of Extra-Normal Operations (DEO), which tracks otherworldly individuals. He'll help Kara square off with the "scariest villain she can possibly face."

3 / Kara's older foster sibling, Alex (Chyler Leigh), has "grown up in her sister's shadow," but this act of betrayal will cause conflict between the two. (Alex is not a character from the comics.)

INT. DEPT. OF EXTRA-NORMAL OPERATIONS (DEO) - LATER (N4) 46

--Where Kara awakens on a gurney. Standing nearby is some ARMED GUARDS and beside them, an OFFICIOUS MAN, HANK HENSHAW. Kara groggily goes to sit up, realizes she's tied down with GREEN TINGED CUFFS. Tries to move. Can't.

HANK
Made of low-grade Kryptonite. (1)
Radioactive mineral from your home planet. It weakens you. Same material as the trangs that brought you down.

KARA
What... is this place...? Who are you...?

HANK (2)
Name is Hank Henshaw. And, I believe you already know Agent Danvers.

Kara reacts when from the shadows emerges -- ALEX -- clad in black fatigues like the soldiers who brought her down --

ALEX
(protective, re: cuffs)
She doesn't need those.

(3) As Alex unlocks Kara's cuffs, Kara looks at her sister -- Alex can barely look her in the eye.

HANK
Welcome to the DEO. The Department of Extra-Normal Operations. We are not *technically* funded by an international consortium of interested governments, as they will disavow us. The DEO monitors and protects Earth from extra-terrestrial presence and/or invasion. That means you, sweetheart.

Kara reels, alien mind blown.

INT. DEPT. OF EXTRA-NORMAL OPERATIONS - MOMENTS LATER (N4) 47

They drive through the cavernous place, high cave walls blended in with next generation technology. The tour:

Sup

FAST FACT > Keep an eye out for the couple who play

BREAKING BIG

Melissa Benoist

WHEN MELISSA BENOIST, whose most prominent role until now has been *Glee* wallflower Marley Rose, stands up in front of thousands of cheering fans at Comic-Con, it will finally hit her: She's now Supergirl. After a rigorous audition process that spanned more than three months, Benoist was tapped as Kara Zor-El, and she has the cape and tights to prove it. "It's impossible not to feel empowered when you put it on," the 26-year-old Colorado native says of the costume. As for how she'll play the quirky heroine? "I want to do right by women," Benoist says. "I want to portray someone they can relate to and look up to. [But] I want her to be complicated and flawed." Well, flawed *and* bulletproof, of course.
—NATALIE ABRAMS

ergirl

Kara's adoptive parents—they may have spent some time in tights too.

The Walking Dead

- **STARRING** ANDREW LINCOLN, NORMAN REEDUS, STEVEN YEUN, MELISSA McBRIDE
- **NETWORK** AMC
- **PREMIERE DATE** OCTOBER / 2015

WE KNOW THERE are threats outside the gates of Alexandria. Gnarly threats. For one, those pesky zombies. For another, there's that mysterious group known as the Wolves, who enjoy slitting people's throats, carving a big *W* in their foreheads, and then using them as part of some sort of booby-trapped flesh-eating army. At the end of *The Walking Dead*'s last season, the Wolves had found the pictures of Alexandria in Aaron's backpack, hinting that a confrontation was imminent.

But before Rick Grimes (Andrew Lincoln) & Co. can worry about any of that, the walled-off community has to get its own affairs in order. It looked like Rick was poised to rally the town with his big season-ending speech—but that was before he shot Pete in the face. And that act of violence could change things when the show returns for season 6. "Will the Alexandrians after that gunshot be completely down with what Rick was saying just a few moments before?" ponders showrunner Scott M. Gimple. "A bit of a question mark there." Yeah, just a bit.

Complicating matters is the long-awaited reunion between Rick and the now more Zen-like Morgan (Lennie James). "Right after Rick pulled the trigger, Morgan was there and they're face-to-face," notes Gimple. "What have we heard from Morgan? He said, 'All life is precious,' and the first thing he sees Rick do is shoot a man in the face. So the facts point toward a bit of conflict there." Like we said, just a bit.
—DALTON ROSS

Norman Reedus; **ABOVE** Steven Yeun

SUPERGIRL: ROBERT VOETS/WARNER BROS. ENTERTAINMENT INC.; BENOIST: CHRISTOPHER BEYER/GETTY IMAGES; *THE WALKING DEAD*: GENE PAGE/AMC (2)

FAST FACT > Jaimie Alexander, who starred in *Kyle XY* and *Thor*, was considering a role on *True Detective* season

Blindspot

STARRING
JAIMIE ALEXANDER, SULLIVAN STAPLETON, MARIANNE JEAN-BAPTISTE

NETWORK
NBC

PREMIERE DATE
SEPT. 21 / 2015

ORDINARILY, IF you woke up naked in a bag in Times Square you'd spend a night in the drunk tank. But for *Blindspot*'s mystery heroine Jane Doe (*Thor*'s Jaimie Alexander), it's a little more complicated. Dosed with an experimental memory-loss drug and covered in an array of tattoos, Jane lands in the custody of the FBI, who hope to decode her ink to deduce her identity. Is she an assassin? Special ops? She's definitely not a damsel in distress. "This is essentially a female Jason Bourne," says Alexander. Creator Martin Gero stops short of calling her a supersoldier. "She's a character of incredible vulnerability and impossible strength," he says.

Bringing her character to life includes a painstaking 10 hours of tattoo application and removal—during which time Alexander and the makeup team listen to the Beatles and watch *Daniel Boone* reruns into the wee hours of the morning.

Still, Alexander has no complaints—although shooting the riveting opening scene in the NYC landmark wasn't easy. "I was actually in the bag," Alexander says. "The first take, I lay on [the trip wire]. I didn't realize where it was and I couldn't get out of the bag and I was rolling around like crazy." And at one point, it started to *snow* on the nearly nude Alexander. "The shaking in that scene wasn't just out of terror."

—NATALIE ABRAMS

Jaimie Alexander

2 before landing *Blindspot*.

Peter Capaldi

Doctor Who

- **STARRING** PETER CAPALDI, JENNA COLEMAN
- **NETWORK** BBC AMERICA
- **PREMIERE DATE** FALL / 2015

EVEN AS A CHILD, *Doctor Who* star Peter Capaldi was more fascinated than fearful of the monster-filled time-travel show. But his forthcoming panel at Comic-Con—marking his first time at the fest—is another matter. "I'm very nervous," says the Scot. "But if 7,000 people want to see us, it would be rude not to turn up." The good news is Capaldi can't make a bigger mess of things than his Time Lord does in the new season's two-part premiere, where Capaldi says he'll "make a mistake that has cataclysmic repercussions." Could that involve villainous Missy (Michelle Gomez)? Probably, given that Capaldi says the Doctor's arch-enemy is "more magnificently bad than ever before." This season's guest stars, meanwhile, include *Game of Thrones* actress Maisie Williams. "Maisie is fantastic—a sharp, talented tornado," says Capaldi. "As an 18-year-old, she has taught me many new expressions." Daleks are coming? —CLARK COLLIS

ONCE UPON A TIME

- **STARRING** JENNIFER MORRISON, LANA PARRILLA, ROBERT CARLYLE
- **NETWORK** ABC
- **PREMIERE DATE** **SEPT. 27, 2015**

THERE HAVE BEEN plenty of baddies to contend with over the past four years, but in its fifth season there will be a new Dark One: Emma Swan (Jennifer Morrison). After sacrificing herself in last season's finale to save Regina (Lana Parrilla), Emma is now trapped with the powers of an ancient evil. "Every part of her is fighting her dark urges," exec producer Edward Kitsis says. "But will Emma have the strength to fight it?" The real question is how the Dark Swan's powers will differ from Rumplestiltskin's (Robert Carlyle). "We are going to be exploring love and what happens when you use it as a weapon," Kitsis says cryptically. But there is hope. "The quest for Merlin is the quest to free Emma," he says. Twist: That quest will require a new savior to come forward. Perhaps it's time for Regina to step into the light? —NATALIE ABRAMS

Jennifer Morrison

BLINDSPOT: VIRGINIA SHERWOOD/NBC; *DOCTOR WHO*: SIMON RIDGWAY; *ONCE UPON A TIME*: TYLER SHIELDS/ABC

COLONY

- **STARRING** JOSH HOLLOWAY, SARAH WAYNE CALLIES
- **NETWORK** USA
- **PREMIERE DATE** **FALL 2015**

LOST SHOWRUNNER Carlton Cuse's inspiration for his new sci-fi show? World War II-era photos of Parisiennes sipping coffee as Nazi troops marched by. "It was fascinating that people in these extreme circumstances were still trying to go about their normal lives," Cuse says. On *Colony*, an L.A.-based family led by patriarch Josh Holloway deal with what Cuse calls a "mysterious invading force." Some speculate aliens, but Cuse won't say. He only promises a "twisty and unexpected journey." —ARIANA BACLE

THE SHANNARA CHRONICLES

- **STARRING** POPPY DRAYTON, AUSTIN BUTLER, IVANA BAQUERO
- **NETWORK** MTV
- **PREMIERE DATE** **2016**

IT MAY BE based on a beloved book series that sees elves, druids, and humans on a quest to protect their postapocalyptic world from demons, but don't even think about comparing *The Shannara Chronicles* to another epic fantasy show. "Don't mention *Game of Thrones* to me," says author Terry Brooks, calling *Shannara* "family-oriented fantasy." Instead of nudity and violent flayings, viewers can expect a quest, EP Al Gough says—but with a YA twist: "There's a great love triangle in the middle." —KEVIN P. SULLIVAN

Minority Rep

- **STARRING** STARK SANDS, MEAGAN GOOD, LAURA REGAN, WILMER VALDERRAMA
- **NETWORK** FOX
- **PREMIERE DATE** **SEPT. 21** / 2015

SELF-DRIVING CARS AND TARGETED ads were among the innovations Steven Spielberg's *Minority Report* correctly predicted back in 2002, and this fall Fox's TV sequel aims to continue its forecasting legacy with even more mind-blowing imagined technology. Once again producers spoke to leading researchers across a variety of fields for hints about the next wave of scientific breakthroughs, then applied those ideas to a crime thriller—this time set in 2065, 10 years after the events of the film. The series centers on one of the movie's three precogs (played by Stark Sands) as he figures out how to best tap into his crime-predicting gift with the help of a police detective (Meagan Good). So what sort of tech can we expect to see in 2065? There's nothing that's radically changed the world, exec producer Max Borenstein says, but there are plenty of products that find new ways to fulfill human needs, from communication to transportation. Like the augmented-reality contact lens that's similar to the Microsoft HoloLens, only it gives police visual access to the department's database. "It allows them to piece together the crime scene in a way we haven't seen before," Borenstein says. Another item that would

COLONY: PAUL DRINKWATER/USA NETWORK; SANDS AND GOOD: BRUCE MACAULAY; REGAN: 20TH CENTURY FOX TELEVISION

Sam Heughan; **BELOW** Caitriona Balfe

TOP ROW Stark Sands and Meagan Good reenacting the crime **BOTTOM ROW** Laura Regan projected via Nano-Fiber Telepresence

ort

inspire long lines at an Apple Store is the Nano-Fiber Telepresence, a communication device that uses inflatable material to take the shape of the person you're speaking to. "It allows us to have a projected physical presence that's unlike the holograms we've seen since *Star Wars*," Borenstein says. But there are worrisome innovations as well, such as a wristband called the Selfie Drone that flies up to become a hovering camera, giving the photo-obsessed even more posing options. (Are we sure selfie drones haven't already been invented?) Thankfully, *Minority Report*'s original predictive track record isn't entirely perfect, or else we'd all be wildly gesticulating at our computer screens like a glove-wearing Tom Cruise to get our work done. —JAMES HIBBERD

MINORITY REPORT: 20TH CENTURY FOX TELEVISION (2)

Outlander

- **STARRING** CAITRIONA BALFE, SAM HEUGHAN
- **NETWORK** STARZ
- **PREMIERE DATE** 2016

WE SEE SCOTLAND, we see...France? "It's a whole new show," EP Ronald D. Moore teases about the second season of his steamy period drama, which follows the exploits of former WWII combat nurse Claire Randall (Caitriona Balfe), a time skipper who falls in love with 18th-century Scottish warrior Jamie Fraser (Sam Heughan). This season the action shifts to the bustling streets of Paris, where Claire and Jamie will attempt to change history and stop the Jacobite rising. (Locations throughout Scotland, Prague, and England will stand in for the City of Light.)

"Everything about Paris is so completely different, especially the costumes," Moore says. "The aristocratic world is where Jamie and Claire operate while they're in that part of the story, so it's a lot of silks. In Paris, everyone wants to be a peacock." Which explains Claire's opulent gown and Jamie's pristine cravat. (Kilt lovers, take heart: Moore promises the Scot will still wear tartan "on occasion" this season.)

And what of our embattled hero, who endured physical and psychological torture at the hands of Jonathan "Black Jack" Randall (Tobias Menzies) in the finale? "It definitely colors [Jamie's] character throughout," Moore says. "It's not at the forefront of the story, but it's a pretty big character story for him, so the reverberations through their relationship do carry forward well into the season." —AMY WILKINSON

DC's Legends of Tomorrow

- **STARRING** ARTHUR DARVILL, VICTOR GARBER, CAITY LOTZ, WENTWORTH MILLER, BRANDON ROUTH, DOMINIC PURCELL
- **NETWORK** THE CW
- **RELEASE DATE** WINTER / 2016

THE MOTLEY CREW of superheroes on The CW's new show may call themselves "legends," but according to showrunner Phil Klemmer, they haven't quite lived up to the name—at least not when time traveler Rip Hunter (Arthur Darvill) recruits them to protect the time stream from Vandal Savage, a supervillain capable of destroying time itself. Set in the same world as *Arrow* and *The Flash* (and sharing two of the same exec producers), the series plunges the "legends" into mayhem at first as the team—made up of benevolent heroes, jaded villains, and one resurrected assassin (Caity Lotz's White Canary)—struggle to work together. "They're screwups," Klemmer says. "It's going to be total madness." Madness may be an understatement. These lesser-known DC Comics characters won't just use time to fight crime and stop Savage, they'll be tempted to meddle with it for their own gain—without thinking through the consequences. "Who can resist the urge to correct the past or to investigate the future?" Klemmer says. "The idea of traveling through time has a caper quality to it, and that's what we're looking forward to." —SHIRLEY LI

BREAKING BIG

Arthur Darvill

AFTER THREE SEASONS AS Rory Williams on *Doctor Who*, Arthur Darvill should be more than ready to play the time traveler Rip Hunter on *DC's Legends of Tomorrow*. But going from Rory to Rip won't just bring the 33-year-old actor Stateside; the move will let Darvill drive the time machine and, more importantly, kick ass. "I'd like to do as many of the stunts as possible. I've been beaten up but never managed to be the beater!" the Brit says. "Rip Hunter makes things happen, and that's a big thing. That was the main reason I wanted to do the job." —SHIRLEY LI

TOP LEFT Concept art of the *Legends of Tomorrow* team in battle by Tyler Harron and John Gallagher

DARVILL: BRIAN RASIC/WIREIMAGE.COM; *THE MAN IN THE HIGH CASTLE*: LIANE HENTSCHER/AMAZON STUDIOS

THE MAN IN THE HIGH CASTLE

- **STARRING** LUKE KLEINTANK, ALEXA DAVALOS, RUFUS SEWELL
- **NETWORK** AMAZON
- **PREMIERE DATE** FALL 2015

TURNING PHILIP K. DICK'S dense book about an alternate 1962 (in which the Axis powers won WWII and carved up the U.S.) into a 10-episode thriller intimidated even Ridley Scott—who famously turned a Dick novel into 1982's *Blade Runner*. "It's a hell of a book to break down," the exec producer admits. "There are about 19 stories in the first 20 pages. How do you make that work?" They did it by focusing on two characters: a man (Luke Kleintank) in the Nazi-occupied east U.S. who tangles with the Resistance, and a woman (Alexa Davalos) in the Japanese-controlled West who discovers a film showing an alternate history where the Allies won. "The novel made me realize there's nothing inevitable about a happy ending," EP Frank Spotnitz says. "I want people to think, 'What does it mean to be free?'" —SHIRLEY LI

Rufus Sewell as Nazi officer John Smith

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CONAN

CONAN O'BRIEN IS PULLING A LONG CON THIS YEAR.

The host of TBS' *Conan* will dive (red) headfirst into the geek experience that is Comic-Con when he hosts a week of shows from the Spreckels Theatre in San Diego (July 8–11, 11 p.m.). With *Conan* becoming the first late-night talk show ever to broadcast from the event, we wondered: How deep does O'Brien's nerd knowledge run? We decided to put a pen—and lightsaber—in his hand and put him to the test.

—DAN SNIERSON

COMIC-CON ENTRANCE EXAM

Name: Conan O'Brien

Date: July 2, 2015

1. The Death Star commander in *Star Wars* is named:

- ☐ Grand Moff Tarkin
- ☐ General Grievous
- ☐ Count Dooku
- ☐ Darth Maul
- ☑ Grand Maul Seizure

1a. BONUS: Did Han shoot first?

No, Han is a generous lover LOL!

2. Which of these are not core subjects for first-year students at Hogwarts?

- ☑ Charms
- ☑ Defense Against the Dark Arts
- ☑ Telekinesis
- ☑ Herbology
- ☑ Incantations

(Since Voldemort trashed the place, they only teach refrigerator repair)

3. The *S* in Superman's insignia stands for more than just "Superman." In *Superman: Birthright* and *Man of Steel*, what else does it stand for?

Smashmouth

4. What is Wonder Woman's secret identity?

Nice try... I will never betray my mistress.

5. TRUE OR FALSE: If you come in contact with the blood or guts of a zombie on *The Walking Dead*, you will instantly become infected.

☐ True ☐ False ☑ It depends on the popularity of the actor.

6. What is Wolverine's skeleton made of?

IKEA chair legs from the Fjörg collection.

7. Twelve actors have played the lead role of the Doctor on *Doctor Who*. Name four of them.

1. Doctor Phil
2. Doctor Oz
3. Doctor Drew
4. Dr. Dre

8. When Thor holds the hammer in the Marvel movies, what powers does he have?

The power to drive nails through semi-hard surfaces.

9. *The Simpsons'* Comic Book Guy translated *The Lord of the Rings* into Klingon for his master's thesis in what field?

Sorry, I'm not familiar with that show.

10. Which one manner of death below has not been shown on *Game of Thrones*?

- ☐ Immolation
- ☐ Face squish
- ☐ Skin peeled off
- ☐ Poisoning
- ☐ Pulled apart by horses
- ☑ Death by chocolate

10a. BONUS: List the members of the Stark family who are still alive.

In the time it took to start filling this out, all the rest got killed.

11. Who is not an Iron Man foe?

- ☐ Iron Monger
- ☐ The Mandarin
- ☐ Magneto
- ☐ Whiplash
- ☑ The Great Rust-O

12. Which of these shows is *no longer* on The CW?

☐ *The Flash*

☐ *The Tomorrow People*

☐ *Arrow*

☐ *The 100*

I don't know, but if it's the Tomorrow People, someone should tell them their name is really ironic.

TAKES OUR ULTIMATE GEEK QUIZ

13. Tell us anything you can about the Flukeman on *The X-Files*.

Only three lines to tell you EVERYTHING I know about the Flukeman?? Impossible!

14. Clueless Gamer, which of the following is not an actual Mario Bros. videogame?

- ☐ *Mario Golf*
- ☒ *Mario Football*
- ☐ *Super Mario: Galaxy*
- ☐ *Super Mario: Sticker Star*
- ☐ Super Mario: Italian Stereotype Edition.

15. *Star Trek* character or *Futurama* character:

	Star Trek	*Futurama*	Who cares?
Kif	☐	☐	☑
Odo	☐	☐	☑
Calculon	☐	☐	☑
Seven of Nine	☐	☐	☑
Lrrr	☐	☐	☑

16. Which questions didn't *Lost* answer in the finale?

The Four Questions of Passover.

17. Clone or No Clone: Which of these characters are played by Tatiana Maslany on *Orphan Black*?

- ☐ Alison
- ☐ Angie
- ☐ Donnie
- ☐ Tony
- ☐ Crystal

George Clooney!

18. What is Ash's signature phrase from the *Evil Dead* franchise?

- ☐ "Groovy."
- ☐ "Hot salami."
- ☐ "Boom to the doom."
- ☐ "Been there, killed that."
- ☑ Hello, welcome to RadioShack, my name is Ash.. How may I help you?

19. What is the name of this Guillermo del Toro character from *Hellboy*?

Johnny Goggles

20. What is a Tracker Jacker in *The Hunger Games*?

A genetically engineered wasp that will track you down and masturbate on you.

21. You are creating a comic book about a scientifically accurate Armageddon scenario, yet you have the budget for only one technical adviser. Whom do you choose: Neil deGrasse Tyson or Bill Nye the Science Guy?

- ☐ Neil deGrasse Tyson
- ☐ Bill Nye the Science Guy

→ This question made me cancel the project.

22. If there were a Bat Brawl with these Batmans—Adam West, Michael Keaton, Val Kilmer, George Clooney, Christian Bale, and Ben Affleck—who would win? And who would be out first?

The winner would be George Clooney, because there would be so many of them.

23. TRUE OR FALSE: On *Outlander*, ginger hunk Jamie Fraser was a virgin on his wedding night.

☐ True ☐ False

As a redhead, I find this question offensive. I am calling my lawyer, Johnny Goggles, Esq., of the Law Firm Goggles, Goggles, and Cloney.

(* This is funny because you were expecting more than one Cloney)

O'BRIEN: D DIPASUPIL/FILMMAGIC.COM; *THE FLASH*: DIYAH PERA/THE CW; *THE TOMORROW PEOPLE*: BARBARA NITKE/THE CW; *ARROW*: CATE CAMERON/THE CW; *THE 100*: THE CW; *HELLBOY II: THE GOLDEN ARMY*: EGON ENDRENYI

GAMES

Batman: Arkham Knight

"Batgirl: A Matter of Family"

- **PLATFORM**
  PS4, XBOX ONE, PC
- **RATED**
  M
- **RELEASE DATE**
  JULY 14 / 2015

THE NEXT WAVE

Metal Gear Solid V: The Phantom Pain	9.1.2015
Halo 5: Guardians	10.27.2015
Fallout 4	11.10.2015
Star Wars Battlefront	11.17.2015

BARBARA GORDON has played a supporting role in Rocksteady Studios' Arkham trilogy as Oracle, using her computer expertise to aid Batman in his battle against evil. But she's getting her turn in the cape and cowl as Batgirl in a downloadable story expansion for *Batman: Arkham Knight*. Set before the events of the original game, "Batgirl: A Matter of Family" sees our heroine team up with Robin to save her father, Commissioner Gordon, who's been kidnapped by the Joker. Her combat style is a combination of the Dark Knight's brawn and her own computer-genius brain, as she uses her hacking abilities to take down enemies, control objects, and solve puzzles. "The player can create situations for Batgirl to really shine," says Justin Vazquez, design producer at DLC developer WB Games Montreal. "Batgirl: A Matter of Family" launches July 14 for *Arkham Knight* DLC season-pass holders; July 21 for everyone else. —AARON MORALES

RISE OF THE TOMB RAIDER

• ***PLATFORM*** XBOX ONE, XBOX 360 • ***RATED*** RP • ***RELEASE DATE*** **NOV. 10**

THE FOLLOW-UP TO 2013'S HIT *Tomb Raider* reboot furthers this Lara Croft-starring franchise with a journey bigger, more dangerous, and filled with many more tombs. Art director Brenoch Adams promises that the heroine will visit "some of the most beautifully hostile environments on earth" in the game, which also looks to up the actual raiding ante. "We are building awe-inspiring tombs littered with deadly traps, puzzles, and ancient texts," Adams says. —JONATHON DORNBUSH

LEGO DIMENSIONS

• ***PLATFORM*** PS3, PS4, XBOX ONE, XBOX 360, WII U
• ***RATED*** E10+
• ***RELEASE DATE*** **SEPT. 27**

THE FRANCHISE-mashing LEGO installment will bring together everyone from Superman to Gandalf for a game spanning so many different worlds, it's only fitting that *Doctor Who*'s alien time traveler should be among the cast. The Twelfth Doctor (Peter Capaldi), transported here by a *Jurassic World* dinosaur, even lends his voice. "We love these characters and these worlds, so we take great pleasure in imagining how they will interact," says Mark Warburton, associate producer at developer TT Games. —JONATHON DORNBUSH

EXTREM TOYS

WALL·E replica created by Tom Jozwiak

COURTESY OF TOM JOZWIAK

WALL·E

MOVIE
WALL·E (2008)

CREATOR
TOM JOZWIAK, 54, BOLINGBROOK, ILL.

For years Tom Jozwiak had taken the robots he built to a children's hospital to cheer up sick kids, but when he wanted to make a working replica of WALL·E, he ran into a problem. No one he knew had made a full-scale version of the Pixar character, and he couldn't find the exact dimensions. Determined to make his perfect WALL·E, Jozwiak turned to an unlikely source. "The cooler on WALL·E's back is a real cooler," he says. Jozwiak built a robot that takes four people to lift and even plays "Put on Your Sunday Clothes" from *Hello, Dolly!*

ME

From a Batmobile that drives 150 miles per hour to an R2-D2 that wowed the head of Lucasfilm, EW presents the most awesome fan-made objects ever.

BY KEVIN P. SULLIVAN

TUMBLER BATMOBILE

MOVIE
DARK KNIGHT FRANCHISE

CREATOR
BOB DULLAM, 63, KALAMAZOO, MICH.

Before he started designing his replica of the Tumbler in 2005, Bob Dullam had no automotive experience. "I couldn't even change the oil at the time," he says. What Dullam did have was a keen eye for detail. He studied every inch of the Batmobile in photos from the Internet and by pausing the *Batman Begins* DVD. Four years later Dullam had a Batmobile that moved forward and backward, and he's been upgrading it ever since. These days his Tumbler's top speed is 150 mph, and—he's proud to point out—it handles corners better than the one in the movies.

R2-D2

MOVIE
STAR WARS FRANCHISE

CREATORS
OLIVER STEEPLES, 39, AND LEE TOWERSEY, 45, LONDON

Many *Star Wars* fans have built their own R2-D2s, but only two turned the hobby into a job on *The Force Awakens*. In 2013 Oliver Steeples attended Star Wars Celebration Europe, where he met Lucasfilm head Kathleen Kennedy and "cheekily" told her that he was available if she ever needed an R2-D2. Six months later Steeples got the call from Lucasfilm, and he drafted his friend Lee Towersey, whom he knew through the R2-builders community, to help him out. "I still have to pinch myself," says Towersey, who says he is currently working on *Star Wars Anthology: Rogue One*.

IRON MAN SUIT

MOVIE
IRON MAN FRANCHISE

CREATOR
JAMES BRUTON, 39, WINCHESTER, ENGLAND

Just like Tony Stark himself, James Bruton wasn't satisfied with the first Iron Man suit he made in 2008 using hand-sculpted clay and heavy fiberglass. Knowing that he could build a more capable suit, he scrapped his Mark I in 2010 and started from scratch. Over the next four years Bruton used a combination of foam construction, 3-D printing, molding, and a complex system of electronics to create a suit that looked and moved like the real deal—spending more than $1,000 in the process.

TUMBLER: COURTESY OF BOB DULLAM; R2-D2: LEE TOWERSEY; IRON MAN SUIT: COURTESY OF JAMES BRUTON

HOW TO DO C FROM YOUR C

Not going to San Diego? **No problem.** For the eighth year in a row, **EW** is your all-access pass to the action at the annual fan extravaganza. From **July 9 to 12**, you can get instant scoop on your favorite shows, stars, films, and more—including exclusive photos and videos—on **EW.com**. You can also listen to nonstop coverage on **EW Radio** on **SiriusXM** and get live tweets from our team of writers and editors.

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Nobody hits Comic-Con without saying hello to our morning-show hosts **Dalton Ross** and **Jessica Shaw**, who will be broadcasting live throughout the convention. Also tune in to hear *News & Notes* host Julia Cunningham and EW senior writer Kyle Anderson get all the gossip from celebrities about their upcoming projects.

THE EW COMIC-CON STUDIO, SPONSORED BY LG G4

EW calls the Hard Rock Hotel San Diego home during Comic-Con, and every star in town stops by for photos and exclusive video interviews. Go to EW.com for posts throughout the day!

EW RADIO: KENT C. HORNER/GETTY IMAGES/SIRIUSXM; RUDD: PHOTOGRAPH BY MICHAEL MULLER

OMIC-CON OUCH

EW PANELS

Thursday, July 9

1:45 p.m.

Editor at large James Hibberd moderates a talk with the cast of TNT's ***The Last Ship***.

Friday, July 10

11:15 a.m.

EW senior writer Darren Franich speaks with the stars of TNT's *Falling Skies*.

2:15 p.m.

Critic Jeff Jensen chats with the cast of Amazon's *The Man in the High Castle*.

4:00 p.m.

BRAVE NEW WARRIORS
An exclusive discussion with **Zachary Levi** (*Heroes Reborn*), Sam Heughan (*Outlander*), Michael Cudlitz (*The Walking Dead*), Jordan Gavaris (*Orphan Black*), Kevin Durand (*The Strain*), and Rob Kazinsky (*The Frankenstein Code*) moderated by editor at large Lynette Rice.

Saturday, July 11

12:00 p.m.

The cast of Syfy's *12 Monkeys* speaks with EW senior writer Natalie Abrams.

12:15 p.m.

Executive editor at large Dalton Ross talks to the stars of *Pride and Prejudice and Zombies*, followed by the cast of *Patient Zero*.

3:00 p.m.

Lynette Rice hosts a panel with the stars of NBC's *Grimm*.

3:45 p.m.

WOMEN WHO KICK ASS
A discussion with Hayley Atwell (*Agent Carter*), Kathy Bates (*American Horror Story*), **Gwendoline Christie** (*Game of Thrones*), and Gal Gadot (*Batman v Superman: Dawn of Justice*), led by EW senior writer Sara Vilkomerson.

Sunday

12:30 p.m.

Oh, the horror! EW senior writer Tim Stack talks with the casts of *American Horror Story* and ***Scream Queens***.

CHECK IT ALL OUT AT EW.COM/COMIC-CON

We're updating all day (and night) at EW.com on everything Comic-Con. For exclusive photos, videos, and breaking news, check us out online and on Facebook and Instagram, and, of course, on Twitter @ew.

THE LAST SHIP: DOUG HYUN/TNT; LEVI: CHRISTOS KALOHORIDIS/NBC; CHRISTIE: HELEN SLOAN/HBO; *SCREAM QUEENS*: STEVE DIETL/FOX

Movies

Emilia Clarke, Arnold Schwarzenegger, and Jai Courtney

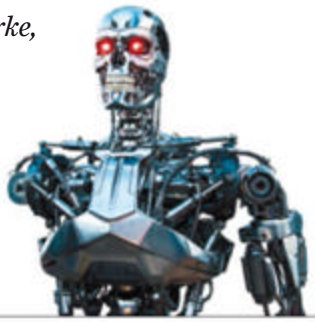
Terminator Genisys

STARRING *Jason Clarke, Jai Courtney, Emilia Clarke, Arnold Schwarzenegger*

DIRECTED BY *Alan Taylor*

PG-13, 2 HRS., 5 MINS.

By Chris Nashawaty



TIME-TRAVEL MOVIES are an act of faith between the filmmaker and the audience. The good ones lay out a set of rules that, as preposterous as they may seem, operate within their own airtight logic. The heady puzzle pieces eventually snap neatly and satisfyingly into place. The bad ones, on the other hand, treat these rules as arbitrary and mutable, changing them to suit their stories' needs as they go along. The faith is broken. *Terminator Genisys* is a bad time-travel movie.

Ever since its inception in 1984, James Cameron's apocalyptic franchise has been battling an enemy more lethal than skeletal future-shock killing machines. The first two installments were both exquisitely engineered entertainments, wedding brainteasingly byzantine narratives and brawny action mayhem courtesy of the Austrian Oak, Arnold Schwarzenegger.

MELINDA SUE GORDON (2)

Since then, the series has been on a steady decline with 2003's *Terminator 3: Rise of the Machines* and 2009's *Terminator Salvation*—two sequels that had no real reason to exist other than as brand-awareness cash grabs. With the exception of Ah-nuld's return, I suppose there wasn't any reason to expect more from *Genisys* other than the lure of watered-down nostalgia. But it barely even succeeds at that.

The film kicks off post–Judgment Day, after Skynet has become self-aware and has turned on its human creators, wiping out 3 billion people. The messianic leader of the resistance, John Connor (Jason Clarke), sends his lieutenant, Kyle Reese (Jai Courtney), back to 1984 to protect Connor's mother, Sarah (Emilia Clarke), safeguard the future, and wipe out Skynet before it turns bad. When he gets there, naked as a jaybird, Sarah is waiting for him, delivering the signature line "Come with me if you want to live." Also there: Schwarzenegger's now-aged T-800 (whom Sarah lovingly calls "Pops") and a liquid-metal T-1000 assassin, which is cool, but less so than it was in 1991's *Terminator 2: Judgment Day*. For a while, the sight of Schwarzenegger reprising what is arguably his most iconic role packs a retro thrill. But soon director Alan Taylor (*Thor: The Dark World*) and writers Laeta Kalogridis and Patrick Lussier make a hash of the saga's mythology, tweaking timelines and messing with its tenets for their own convenience. The story isn't just confusing; it's a betrayal to anyone who's invested brain cells in the Terminatorverse over the past 31 years. There are thickets of exposition about "quantum fields," "nexus points," and a nefarious killer app called Genisys, but it doesn't add up. And the new cast—Courtney and both Clarkes—don't offer enough charisma to cover up all the nonsense. They're the definition of "serviceable." Even the film's Easter eggs for die-hard fans feel soft-boiled.

Like a lot of other 3-D extravaganzas released in recent summers, *Genisys* is a wildly expensive, decent-looking, mildly diverting mess that doesn't make a lick of sense. Its connection to older, better movies cons us into believing it's better than it is. It's a movie made by humans (I'm assuming) that feels like it was programmed by machines—machines on the fritz. **C–**

THIS FILM CONTAINS THE FOLLOWING:

OT	TR	VN	H	NA
OEDIPAL TENSION	THE RAMONES	VOICE-OVER NARRATION	HOLOGRAMS	NUDE ARNOLD

Terminator: Minutiae

Quick facts about the long-running series. —*Joe McGovern*

The four-film franchise has earned $1.4 billion worldwide so far. The 1984 original, directed by James Cameron, is included in the Library of Congress' National Film Registry.

Terminator 2 is the most successful of the series, earning $520 million worldwide and four Oscars.

Schwarzenegger speaks only 17 lines in the first *Terminator*, the most memorable of which is, of course, "I'll be back."

An early choice for the Terminator was O.J. Simpson, the football star who was acquitted in 1995 of murdering his ex-wife and her friend. "This was when everybody loved him," Cameron told EW. "That was part of the problem—he was this likable, goofy, kind of innocent guy."

Magic Mike XXL

STARRING *Channing Tatum, Matt Bomer, Joe Manganiello, Jada Pinkett Smith*
DIRECTED BY *Gregory Jacobs*
R, 1 HR., 54 MINS.
By Leah Greenblatt

IT'S BEEN THREE LONG YEARS since we last saw Mike Lane (Channing Tatum)—the lovable Florida bohunk with music in his soul and magic in his pants—flex his pelvis so memorably to Ginuwine's "Pony." As *XXL* opens, he's a private citizen once again, having left show business behind to make his dream of owning a custom-built furniture company come true.

But that, of course, is not the wood we came for. And when Mike's siren song pops up on the radio during a late-night welding session in the workshop, it's clear how much he misses the days of butt claps and baby oil. So when the old Kings of Tampa crew calls up and offers one more grab at the brass ring—a.k.a. a male-stripper convention in Myrtle Beach, S.C.—he takes it. What follows is an oddly stilted road-trip ramble, with a story line far shaggier than its scrupulously man-scaped stars. Director Gregory Jacobs worked under original *Magic Mike* helmer Steven Soderbergh for years, but sadly he has almost none of his former boss' ability to elevate material that is essentially one lamé thong away from a TLC reality series. The returning Kings are endearingly game, and have clearly forgone simple carbohydrates for our benefit (though it doesn't help that with the exception of Tatum, they're not exactly born dancers). Supporting players Jada Pinkett Smith, Andie MacDowell, Elizabeth Banks, and Donald Glover have good fun with underwritten roles, and the movie's take on desire is admirably democratic (Sex: It's not just for hot millennials!). Still, for all the glistening, body-glittered beefcake, there's not much meat on these bones. **B–**

Adam Rodriguez, Channing Tatum, Stephen "tWitch" Boss, Matt Bomer, Donald Glover, Kevin Nash, Joe Manganiello, and Jada Pinkett Smith

LINDA HAMILTON: EVERETT COLLECTION; EDWARD FURLONG: ZADE ROSENTHAL; SCHWARZENEGGER: ORION PICTURES/PHOTOFEST; SIMPSON: RALPH NOTARO/GETTY IMAGES; *MAGIC MIKE XXL*: CLAUDETTE BARIUS

Amy

DIRECTED BY *Asif Kapadia*
R, 2 HRS., 8 MINS. By Leah Greenblatt

WHAT CAN ANOTHER posthumous story tell us about someone who's already been the subject of a thousand eulogies? A lot, it turns out. *Amy* is the second major documentary this year to find something fresh to say about a star whose brief life and untimely death had seemingly been pillaged for every last half-truth and salacious detail. The first, April's almost painfully intimate Kurt Cobain portrait, *Montage of Heck*, did it by combining previously unseen source material with vivid, often surreal visuals. *Amy* takes a less arty approach, though the result is equally devastating.

Like Cobain, Amy Winehouse found early, spectacular success but was never quite able to master her battles with substance abuse and the strange invasiveness of fame. Also like him, she lost the fight at 27 (see sidebar). Filmmaker Asif Kapadia is lucky to have the cooperation of many of the people closest to her—some of which was later withdrawn—and remarkable troves of raw footage. (A scene of her recording the aching relationship requiem "Back to Black" a cappella is the stuff goose bumps are made of.) More important, though, he shows Winehouse as the funny, wild, brilliant girl she was before the beehives and headlines subsumed it all. Yes, her relationships with the two most important men in her life—her father, Mitch, and her husband-muse, Blake Fielder-Civil—were nearly as unhealthy as her addictions, and there's a car-crash fascination in watching how directly that pain and dysfunction shaped the songs that millions adored her for. Still, *Amy* is a rare thing to watch: neither hagiography nor hatchet job but a full, unvarnished portrait that brings a larger-than-life icon back to earth—and makes her infinitely more interesting for it. **A** L

Forever 27

With *Amy*, Winehouse becomes the latest member of the so-called "27 Club"—musicians who famously met their end at that age—to get a biopic. Below, others who've been immortalized in film (Janis Joplin, alas, is still in turnaround). —LEAH GREENBLATT

THE DOORS (1991)
Val Kilmer inhabits the **Jim Morrison** role with full leather-pantsed Lizard King abandon, holding the chaotic center of Oliver Stone's cinematic '60s trip—until his seamy demise in a bathtub in Paris.

STONED (2005)
Stephen Woolley's stylish biopic explores how charismatic songwriter and guitarist **Brian Jones** rose meteorically with the Rolling Stones, only to end up at the bottom of a swimming pool just as the band was reaching its peak.

JIMI: ALL IS BY MY SIDE (2014)
Filmmaker John Ridley focuses on a briefer slice of **Jimi Hendrix**'s life, letting star André Benjamin (a.k.a. Andre 3000 of OutKast fame) draw an impressionist sketch of the guitar god several years before his 1970 overdose.

MONTAGE OF HECK (2015)
Previously undiscovered tapes, diaries, and drawings allow director Brett Morgen to reveal Nirvana frontman **Kurt Cobain**'s most intimate details, including the loss of his virginity and the struggles in his marriage.

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

	EW	IMDb	METACRITIC	ROTTEN TOMATOES	AVG.
INSIDE OUT	A	88	93	98	93
SPY	B+	76	75	95	82
WHAT HAPPENED, MISS SIMONE?	A–	76	75	79	77
MINIONS	C+	75	63	71	70
JURASSIC WORLD	B+	75	59	71	68
BIG GAME	B–	57	54	71	61
ESCOBAR: PARADISE LOST	C	66	58	53	59
MAX ↗	D	77	47	44	56
TED 2	C+	71	49	45	55
A LITTLE CHAOS	B–	63	51	42	52

AMY: JAMES MCCAULEY/REX; THE DOORS: EVERETT COLLECTION; MORRISON: GETTY IMAGES; STONED: SCREEN MEDIA/EVERETT COLLECTION; JONES: SPIEGL/ULLSTEIN BILD/GETTY IMAGES; HENDRIX: DAVID REDFERN/REDFERNS/RETNA LTD.; *JIMI: ALL IS BY MY SIDE*: PATRICK REDMOND; *MONTAGE OF HECK*: DORA HANDEL/CORBIS/HBO; *MAX*: KENT SMITH

Cartel Land

DIRECTED BY *Matthew Heineman*
R, 1 HR., 40 MINS.
By Chris Nashawaty

IN MATTHEW HEINEMAN'S remarkable new documentary about the flow of drugs across the U.S.–Mexico border, it's hard to tell what's more porous: the wall separating the two countries or the division between good and evil of those fighting the cartels. Heineman, who literally put himself in the line of fire as one of his own intrepid cameramen, embeds with vigilante groups on both fronts of the battle, unspooling two parallel stories. On one side is a band of heavily armed gung ho Arizona "patriots" who take the fight into their own hands, policing their own backyards. On the other are the Autodefensas, a paramilitary group of Mexican citizens in the state of Michoacán who hit back against the ruthless traffickers. (The Mexican half of the story is by far the more layered and compelling one.) What makes the vérité-style *Cartel Land* so chilling is its street-level immediacy and the filmmaker's warts-and-all portrait of these so-called do-gooders—they're no saints. What you're left with is the sickening realization that this cycle of violence is as hopeless as it is unstoppable. **A** L

Jimmy's Hall

STARRING *Barry Ward, Jim Norton*
DIRECTED BY *Ken Loach*
PG-13, 1 HR., 46 MINS.
By Chris Nashawaty

EVEN IF YOU aren't a fan of Ken Loach's particular brand of British working-class beleaguerment, his latest import may still get its hooks into you. It's the most user-friendly—which is to say, the most conventional—film he's made in his 50-year career. The director's usual concerns about social justice and the travails of the underdog are all accounted for in this picturesque drama about a fiery Irish socialist who clashes with the church, but they're wrapped in the sort of sentimental blarney you'd find in John Ford's *The Quiet Man*. Barry Ward stars as Jimmy Gralton, a progressive who ran afoul of the local clergy back in the early '20s and fled the peat bogs of County Leitrim for New York City during the Depression. A decade later, he returns home and reopens the boarded-up community hall that got him into hot water in the first place, what with its riotous music, free-spirited dancing, and lively discussions of Yeats. While the young out-of-work villagers hungry for a taste of Jazz Age liberation hail Jimmy as a conquering hero and turn him into a champion of the oppressed, the parish priest (Jim Norton) delivers ultimatums from the pulpit, forcing his flock to choose between God and Jimmy's rhythms "from the darkest Africa." As with most of his films, Loach doesn't try to hide the sincerity of his truth-to-power politics. But here's a case where he could have tried a bit harder to. **B–** L

JIMMY'S HALL: JOSS BARRATT

KEY L = Limited release I = iTunes V = VOD

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The Many Faces of Sherlock Holmes

1939–1946

Basil Rathbone
Multiple films
John Barrymore first played the great detective in a 1922 silent film, but it was Rathbone—in 14 pictures from 1939 to '46—who transformed Holmes from literary to cinematic icon.

1959

Peter Cushing
The Hound of the Baskervilles
Before he bossed around Darth Vader in *Star Wars*, Cushing was partnered with Christopher Lee (himself a former Holmes, this time as Dr. Watson) in this gothic Hammer House production.

1984

Jeremy Brett
The Adventures of Sherlock Holmes
Brett starred in 41 episodes of this beloved British TV show. "He's the dark side of the moon for me," he said of playing Holmes. "Harder than Hamlet or Macbeth."

1984

Sherlock Hound
Sherlock Hound
Japanese animation maestro Hayao Miyazaki (*My Neighbor Totoro*) directed this droolworthy canine version for television, complete with real adaptations of the Arthur Conan Doyle stories.

2009

Robert Downey Jr.
Sherlock Holmes
Arthur Conan Doyle, meet Guy Ritchie. And remember to duck. A beefy Downey played Holmes here (and in a 2011 sequel) as a martial-arts specialist solving cases with his brains—and fists.

2010

Benedict Cumberbatch
Sherlock
More than a century after publication of the books, Holmes achieved true rock-star status due to Cumberbatch's hysteria-inducing, Emmy-winning turn on the BBC's limited series.

Sir Arthur Conan Doyle's crime-solving creation has donned countless hats—literally. He's been an action hero, a teen, a cokehead, even an animated mutt. Now the most portrayed literary character of all time faces his own mortality in *Mr. Holmes* (out July 17), starring Ian McKellen. —JOE McGOVERN

1970

Robert Stephens
The Private Life of Sherlock Holmes
Billy Wilder imagined Baker Street in lush, color-soaked Panavision. His version suffered studio recuts and flopped upon release but has grown in popularity ever since.

1976

Nicol Williamson
The Seven-Per-Cent Solution
The title refers to the amount of cocaine in hophead Holmes' morning cocktail, and his addiction leads Dr. Watson (Robert Duvall) to get his pal counseling from Sigmund Freud (Alan Arkin).

1985

Nicholas Rowe
Young Sherlock Holmes
Chris Columbus wrote the script for this witty, knowing teen version of the Holmes mythology. Rowe and Alan Cox (as Watson) deliver buoyant performances amid creepy, cutting-edge F/X.

1988

Michael Caine
Without a Clue
What if Holmes were all along just a creation of his sidekick? That's the premise of this comedy, featuring Ben Kingsley as Dr. Watson, who hires a lousy actor (Caine) to play the famed sleuth.

2012

Jonny Lee Miller
Elementary
Another adaptation that opts to acknowledge the character's drug history, this CBS series is set in New York City and begins with a sober Holmes meeting Watson (Lucy Liu), his recovery sponsor.

2015

Ian McKellen
Mr. Holmes
Based on the novel *A Slight Trick of the Mind*, Bill Condon's movie finds the world's greatest (retired) detective at 93 years old, losing his memory. McKellen imbues the man with his usual grace notes.

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Kathy Baker and Robin Williams in *Boulevard*

Also Playing

10,000 km
R, 1 HR., 39 MINS.

Alternatively titled *Long Distance*, this drama opens with a whopper 23-minute shot of Spanish lovers Alexandra (Natalia Tena) and Sergi (David Verdaguer) debating whether she should take a job in L.A. She does, and the rest of the film is told via their Skype sessions, emails, and social-media pings as the relationship frays away. It's a decent critique of romance in the digital age—until you realize how boring it is to watch people break up on Facebook. **C+** *—Joe McGovern* L I V

Boulevard
R, 1 HR., 28 MINS.

There's a heavy cloak of melancholy that hangs over the latest indie from Dito Montiel, director of 2006's *A Guide to Recognizing Your Saints*. It mostly stems from the fact that the film features Robin Williams' final dramatic performance, but it also has to do with his character: a closeted gay man who, at 60, finally acts on his yearnings with a young street hustler (Roberto Aguire) and destroys the quiet order he's built during a life of denial. Williams summons a low-simmering sadness in a bittersweet turn that makes you rue all the roles we'll never get to see him play. **B** *—Chris Nashawaty* L

Do I Sound Gay?
NR, 1 HR., 17 MINS.

Fresh off a breakup, writer-director David Thorpe embarks on a quest to butch up his vocal cords—and, in turn, unpacks decades of gay-identity baggage within the larger community in this engaging doc. There's perhaps a bit too much Thorpe and too little time with the array of compelling voices—including Tim Gunn, Margaret Cho, George Takei, and standout David Sedaris—but the film sheds light on self-imposed homophobia and questions of nature versus nurture without sacrificing its essential sense of humor. And how can you knock a movie that gives some play to Wayland Flowers and Madame? **B+** *—Jason Clark* L V

Mya Taylor in *Tangerine*

Glass Chin
NR, 1 HR., 28 MINS.

Corey Stoll stars as Bud, a washed-up boxer stubbornly trying to reclaim his former glory by falling in with a slimy restaurateur (Billy Crudup). But it's Crudup who steals every scene, whether he's waxing philosophical about the benefits of iCloud or blackmailing Bud with a charming, unsettling grin. **B** *—Devan Coggan* L I V

Tangerine
R, 1 HR., 27 MINS.

Director Sean Baker (*Starlet*, *Take Out*) tells stories of the scrappy, messy, all-too-human people who are ignored by Hollywood—both the industry and the L.A. neighborhood that is the setting for his latest lewd, exuberant comedy. *Tangerine* follows a pair of transgender prostitutes (Kitana Kiki Rodriguez and Mya Taylor) amid the strip malls and doughnut shops of Santa Monica Boulevard on an action-packed Christmas Eve. Baker shot the film on an iPhone 5s, giving it a great liberated, lens-flared feel. And despite the ribald John Waters tone—including a sex act performed during a car wash—*Tangerine* is touching for its non-condescending stance toward working girls and the spirit of the sidewalk. **A–** *—Joe McGovern* L

EW **MORE ON EW.COM** You can find our reviews of *Strangerland*, *Self/Less*, and *The Gallows* (all out July 10) on EW.com

(PREVIOUS SPREAD) RATHBONE, CUSHING, STEPHENS, WILLIAMSON, BRETT ROWE; PHOTOFEST (6); CAINE: EVERETT COLLECTION; DOWNEY: DANIEL SMITH; CUMBERBATCH: COLIN HUTTON/HARTSWOOD FILMS/BBC; MILLER: JOHN PAUL FILO/CBS; MCKELLEN: JOHN STOW; (THIS PAGE) TANGERINE: AUGUSTA QUIRK

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Television

Denis Leary

DANNY CLINCH/FX

Sex&Drugs &Rock&Roll

Debuts July 16, 10 p.m.

FX

By Melissa Maerz

MAKING FUN OF the biggest cliché in music—sex, drugs, and rock & roll—has almost become a cliché itself. You can find a *Spinal Tap*-style mockumentary lampooning the hedonistic lifestyle of practically every genre, including punk, gangsta rap, and boy bands. The average viewer knows enough about the rise-and-fall trajectory of VH1's *Behind the Music* to laugh when *The Simpsons*, *South Park*, and countless other shows spoof it. So if you're going to create yet another comedy about a dysfunctional rock band and have the audacity to call it *Sex&Drugs&Rock&Roll*, you'd better hope that show does one of two things: Either it puts a new twist on the same old jokes, or it delivers the best old jokes you haven't heard since 1992.

Elizabeth Gillies

Sadly, *Sex&Drugs&Rock&Roll* does neither, but, like the band it follows, it has a certain washed-up charm. Creator and star Denis Leary plays Johnny Rock, singer for the hard-partying New York band the Heathens, who sounded "like the Who f---ed the Clash" during their '90s peak, according to Afghan Whigs singer Greg Dulli, who pops up in the pilot with Dave Grohl. The Heathens were just about to break big when guitarist Flash (John Corbett) found Johnny in bed with his wife, and the band split up the same day their debut album dropped. Twenty-five years later, they reunite when Johnny's daughter, Gigi (Elizabeth Gillies), pays the Heathens to serve as her backing band. The rest of the story will sound familiar. The band holds an intervention for Johnny. They stage a reunion concert that goes awry when old grudges resurface. They end up in New Agey therapy, just like Metallica did. All the band needs is a mud shark to complete its rock tropes.

If anything saves *Sex&Drugs&Rock&Roll*, it's the geek cred. With a career that started on Broadway, Gillies has the vocal power to hold her own against these mulleted dinosaurs. And the band sounds great, with Dulli playing on the Heathens recordings along with ex–Del Fuegos guitarist Adam Roth and ex–Ozzy Osbourne drummer Charly Roth. The Heathens' fights capture all the fun of rock snobbery, whether they're arguing about history's most over-the-top backstage riders or trying to find any rock couples whose love survived the band. When Leary lets them just nerd out on rock for rock's sake, the show is a blast. When he tries to impart some treacly message about the power of family, his show begs for its own spoof. Can you imagine Eddie and Wolfgang Van Halen bonding over something as earnest as that? Rock's fiercest debates have always been about authenticity. If you're going to satirize the genre, even the fakest band has to seem real. **B–**

THIS SHOW CONTAINS THE FOLLOWING:

BB	JDI	M	AI	U
BATMAN BONG	JOHNNY DEPP IMPERSONATOR	MULLETS	ALMOST INCEST	UKULELES

Masters of Sex

Premieres July 12, 10 p.m.

SHOWTIME

By Melissa Maerz

THE MOST FASCINATING tension *Masters of Sex* explores isn't sexual. It's the one that exists between the public and private lives of patients treated by sex researchers William Masters (Michael Sheen) and Virginia Johnson (Lizzy Caplan). As season 3 begins, Bill and Virginia are starting to feel that tension themselves. It's 1965, and the duo are preparing to release their first book, *Human Sexual Response*, which would make them famous far beyond the medical community. Soon they'll be the public faces for a very private subject, and they're both feeling a little exposed. Virginia experiences scrutiny from critics who question her medical credentials, while her ex-husband (Mather Zickel) threatens to take custody of their children, worried that they will be scandalized by her reputation. And Bill's strained marriage to Libby (Caitlin FitzGerald) now exists in name only, for the kids' sake. In the two episodes made available for review, the steamy morality drama has become a thoughtful rumination on the sacrifices that parents (especially mothers) make for their families.

It's too bad, then, that so many plot twists are played for cheap thrills. The season opens as the Masters and Johnson families go away together to a lake house for a weekend that's wildly inappropriate in unforeseen ways. Without spoiling anything, Virginia's kids, Tessa (Isabelle Fuhrman) and Henry (Noah Robbins), are teenagers now, and their own experiences with sexuality at the lake house are so overtly oedipal, any amateur Freudian could see the parallels to their mother's work. The symbolism is a little too neat. Although we finally get to see Libby open up to Virginia about Bill's infidelity, it happens when they're both tucked into bed together, sharing a surprisingly sapphic kiss. It's sad to see the show's complex view of intimacy made so literal. Viewers might tune in for the bodies, but *Masters of Sex* is most provocative when it focuses on something much sexier: the brain. **B**

Lizzy Caplan and Michael Sheen

GILLIES: PATRICK HARBRON/FX; *MASTERS OF SEX*: MICHAEL DESMOND/SHOWTIME

Courting *Catastrophe*

Boy on business trip to London meets girl. Boy has sex with girl. Lots of sex. Boy returns to America, only to get word from girl that (oops!) she's pregnant. Boy moves to London to be with girl. So begins this *Catastrophe*, Amazon's fantastically frank romantic comedy. Here, we have a quickie with its stars and creators, comedian Rob Delaney and Irish actress-writer Sharon Horgan. —DAN SNIERSON

Sharon Horgan and Rob Delaney

You two first crossed paths on Twitter. Can we describe this as a meet-cute?

SHARON HORGAN What's that?

ROB DELANEY I love that you don't know what that is, Sharon.

It's a charming first meeting — maybe you bump into each other at a party and you spill wine all over him.

HORGAN Oh, that's so gross. It wasn't a meet-cute. It was a meet-awkward, really, wasn't it?

DELANEY A little bit. I wrote you a fan-mail missive because I had enjoyed your TV shows and was flattered that you would follow me on Twitter. I never imagined we would make a show together. I just thought it would be fun to have a cup of joe, which is what we call coffee in America.

HORGAN Oh, I thought we were going to have a really short, really unsuccessful affair and just go our separate ways.

Did you always plan on writing *and* starring? Which came first, the romantic chicken or egg?

DELANEY It was a hybrid, or a chicken filled with eggs. We wanted to write it and be in it and produce it.

HORGAN It was like one of those eggs that is an unformed chicken so when you break it open, the yolk has blood in it.

We're seeing a few romantic comedies on TV skew darker and more honest. Is this series as much of a reaction to the genre as it is a reflection of your comedic sensibilities?

HORGAN I don't watch a lot of romantic comedy. From my perspective it was a continuation of the stuff I've already done. I like comedy that involves love and pain and hate.... We didn't want it to be cutesy or anything like that.

DELANEY It wasn't like, "Let's drop a bomb on the romantic-comedy world and show 'em how it's *really* done!" It's pretty reflective of how we operate in our lives. I don't watch a lot of romantic comedies either. Today Sharon and I were writing season 2, and the film we talked about the most was *Brokeback Mountain*. *True Detective* we laugh at. We enjoy anything where humor comes out of graphic pain.

The first season takes us through various relationship milestones, but at no point do they say "I love you" to each other. How calculated was that?

HORGAN They barely know each other, and they have to fall in love over the series. The only time that we ever went to say it was in episode 6 when he's cutting her toenails. In a draft that almost made it, we had them say "I love you." And then we just looked at each other and went, "No, they can't!" We don't want the audience to feel comfortable with our situation. Also, Sharon is very protective of herself, so we tried very hard to show it in a look, when he is cutting her toenails. That was our "I love you." And her "I love you back" was "I'll have sex with you now."

DELANEY We didn't have a show bible where we were like, "They can't say 'I love you.'" We experimented with it, and we [decided] we wanted to show it rather than tell it because we felt that would be more powerful.

Of course, the true sign of commitment would be for Rob to change Sharon's name in his phone, which still reads "Sharon London Sex." When do you foresee that happening?

HORGAN Maybe that's season 3 or 4. We got a great tweet from someone the other day who changed their boyfriend's name in their phone to "Robert London Sex," which I absolutely loved.

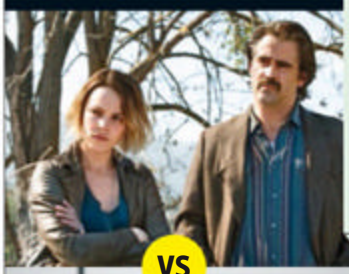
DELANEY Ultimately the series will morph into film and maybe even into an interactive experience at Epcot, and I think by that point—when it's in four dimensions in Smell-O-Vision—he'll have changed her last name to *Morris*.

ED MILLER/AMAZON

TALE OF THE TAPE

TWO SERVINGS OF NOIR

According to corpulent narrator Eric Jonrosh (Will Ferrell), IFC's ***THE SPOILS BEFORE DYING*** (July 8, 9 p.m.) is full of "jazz, adventure, cats, coppers, dead people, pills, and booze." Then again, he could also be describing the new season of HBO's ***TRUE DETECTIVE*** (Sundays, 9 p.m.)—because as sleuthing shows, these crime-noir homages are awfully similar. —RAY RAHMAN

	THE CASE	COMEBACK ACTORS ON MOTORCYCLES	LOUNGE SINGERS	DEEP THOUGHTS
TRUE DETECTIVE 	To solve the death of an L.A.-area politician, Det. Ray Velcoro (Colin Farrell) teams up with Det. Ani Bezzerides (Rachel McAdams) and Officer Paul Woodrugh (Taylor Kitsch) to form a law enforcement ménage à trois.	Kitsch's copper speeds down a dark, twisty highway to escape his inner demons.	Velcoro's dank whiskey bar of choice features a singer (Lera Lynn) who croons catchy hits like "This Is My Least Favorite Life" for the local drunks.	"Never do anything out of hunger. Not even eating." —*Frank Semyon (Vince Vaughn)*
VS THE SPOILS BEFORE DYING	Jazzman Rock Banyon (Michael K. Williams) reluctantly works with two "downtown PD" detectives (Marc Evan Jackson and Steve Tom) to solve the murder of L.A.-area lounge singer Fresno Foxglove (Maya Rudolph).	Haley Joel Osment rides high on a hog as music manager Alistair Barnaby St. Bixby-Jones.	Kristen Wiig plays Delores DeWinter, a sultry torch singer. Sample lyrics: "Give me some booze and pills/Give me some booze/ There's a reason I'm singing about booze and pills/I'd love some."	"Creation is a part of destruction. No sense is the only sense worth making in a world that's predicated on nonsense." —*Rock Banyon*

TRUE DETECTIVE: LACEY TERRELL/HBO (4); *THE SPOILS BEFORE DYING*: KATRINA MARCINOWSKI/IFC (3)

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What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN**

MUST WATCH OF THE WEEK

7 DAYS IN HELL

SATURDAY, JULY 11 | 10–10:45PM | HBO

HBO serves up one whacked-out week at Wimbledon with a mockumentary that looks back at the longest tennis match in history—a possibly redemptive, definitely exhausting court battle between American bad boy Aaron Williams (Andy Samberg) and dense Englishman Charles Poole (Kit Harington). Equal parts epic, absurd, and ballsy (you'll see), *7 Days in Hell* is made, says Samberg, "for people who love tennis and for people who love sports docs and for people who love crazy comedy—and for people who love HBO, because it's very dirty." It also boasts tennis stars like Serena Williams and John McEnroe, funny folks like Lena Dunham and Will Forte, and a streaking scene like no other. "There is some beautiful and very human physical interaction on the court, and then some slightly less beautiful but still very human contact," says Samberg. "They said *Wolf of Wall Street* was a throwback to *Caligula*. I'd say this is almost a throwback to *Wolf of Wall Street*." *—Dan Snierson*

MONDAY JULY 6

American Ninja Warrior

8–10PM | NBC

The Log Runner is either the name of tonight's new obstacle or the next big YA film franchise to star a Hemsworth.

The Bachelorette

8–10:01PM | ABC

Kaitlyn sets some time aside for sober reflection, which is hard to do when you're in Ireland.

Season Finale
Tiny House Hunters

10–10:30PM | HGTV

Or as it's called here in New York City, *House Hunters*.

The Whispers

10–11PM | ABC

Claire gets closer to identifying the sinister force invading children's minds. It's that *Dora the Explorer* theme song, isn't it?

Season Finale
The Island

10–11PM | NBC

Everyone leaves the island, but they still won't tell us what's up with the Smoke Monster.

TUESDAY JULY 7

Series Debut
Hollywood Cycle

10–11PM | E!

What do Maria Menounos, Jamie Chung, and Madonna have in common? They all sweat it out at Cycle House, a top spin studio in L.A. This reality series follows the minichain's sexy instructors as they work out, take selfies, and swig tequila. Sure, the abs are impressive, but everything else is stale ("I'm hot! Let's hook up!"). Even the screaming matches feel forced, making the show—much like the lemon juice detox craze of 2013—something you should probably skip. C *—Nina Terrero*

7 DAYS IN HELL: JOHN P. FLEENOR/HBO; *THE WHISPERS*: EIKE SCHROTER/ABC; *HOLLYWOOD CYCLE*: MATHIEU YOUNG/E! ENTERTAINMENT

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

WEDNESDAY JULY 8

Series Debut

Why? With Hannibal Buress

10:30–11PM | COMEDY CENTRAL

Buress' original pitch to Comedy Central was to have cameras follow him as he worked a new job every week. "They didn't like that one," he admits. *Why?*, on the other hand, is well suited to reflect the comic's strengths. "I'm a very loose, last-minute person," he says, so each episode will be written the week it airs, with a flexible format that includes monologues, sketches, man-on-the-street bits, and music. Given how good Buress is on the fly, the network might have another can't-miss half hour on its hands. *—Kyle Anderson*

Miniseries Debut

The Spoils Before Dying

9–10PM | IFC

Will Ferrell out-noirs Colin Farrell (see page 99).

Suits

9–10PM | USA

If I can be real for a sec, do you promise not to laugh at me? I only *just now* realized that the title works on two levels. Hey, stop laughing—you promised!

Season Premiere

Key & Peele

10–10:30PM | COMEDY CENTRAL

The duo finally introduces us to Hillary Clinton's anger translator. Her name, of course, is Elizabeth Warren.

Series Debut

Million Dollar Listing San Francisco

10–11:15PM | BRAVO

At the corner of Haight and Ashbury, the last American hippie sheds a tear, throws his copy of *On the Road* in a blue recycling bin, and applies for a job at the nearest artisanal-toast bar.

Conan at Comic-Con

11PM–MIDNIGHT | TBS

Conan O'Brien will goof around with geeks—plus the *Game of Thrones* and *Hunger Games* casts—as he hosts a week of shows from San Diego. What is his training regimen? "I'm practicing putting things in my pants to get that superhero bulge," he says. "I've been walking around with a clock radio in my underwear the last four days." And he'll be a man on many missions at the convention. "I'd like to take nine slave Leias out for coffee," he shares. "And I'd like to be part of CNN's 24-hour coverage of Wonder Woman's missing invisible plane." *—Dan Snierson*

THURSDAY JULY 9

Series Debut

Dates

9–10PM | THE CW

Each week the scripted show follows a new first date between online daters. Alternate title: *You've STILL Got Mail*.

Wayward Pines

9–10PM | FOX

Two key residents are critically injured by the explosion. Please don't let it be the pine-needle sweepers!

Season Finale

Shark After Dark

11–11:30PM | DISCOVERY

Eli Roth hosts one last ep of the small-batch talk show where celebs and experts sit around and discuss sharks. America is weird!

Rectify

10–11PM | SUNDANCETV

Television's wisest, deepest drama returns in its usual fine form, and with six episodes (like season 1) instead of 10 (like season 2)—a smart choice for *Rectify*, as its moony pacing and contemplative tone have more potency in a short order. Mystery-to-himself Daniel Holden (Aden Young, marvelous) has agreed to accept responsibility for a long-ago murder he may not have committed. Now, he and the family that devoted years to proving his innocence must grapple with grief, resentment, and moving on. The premiere, focused on setting up the season and nurturing plot intrigues, dials down the surreal character study and thoughtful introspection. Still, it's rich with beautifully crafted scenes that capture the distance, anger, and confusion of a fragmenting family and souls in flux. A *—Jeff Jensen*

FRIDAY JULY 10

Chris Tucker Live

STREAMING | NETFLIX

Where has Chris Tucker been? He became a bona fide A-lister thanks to the *Rush Hour* movies but has mostly been absent since, popping up only recently for 2012's *Silver Linings Playbook*. His new stand-up special reminds us why Tucker was a star in the first place. Highly energetic and endlessly charismatic, he commands the stage in a way few other comics can. As for the material? Well, some of Tucker's act feels dated or out of touch—prenups! young people tweet too much!—while other parts are just reheated Eddie Murphy riffs. But the good jokes are really good, especially when he hits topics like fiscal responsibility or celebrities—or both. "No more big houses," he says. "Me, Toni Braxton, and Jermaine Dupri are getting an apartment together!" B

WHY? WITH HANNIBAL BURESS: JASON NOCITO/COMEDY CENTRAL; *SUITS*: SHANE MAHOOD/USA NETWORK; *CONAN*: JOE PUGLIESE/TBS; *RECTIFY*: DANIEL MCFADDEN/SUNDANCETV; *CHRIS TUCKER LIVE*: NETFLIX/CHRIS TUCKER ENTERTAINMENT

SAT JULY 11

Lethal Seduction
8–10PM | LIFETIME

A Princeton student falls under the spell of an obsessive older woman. Paid for by the online-university lobby.

Power
9–10PM | STARZ

Watch, or 50 Cent will personally come to your home and yell at you.

Jonathan Strange & Mr Norrell
10–11:15PM | BBC AMERICA

While Strange helps Wellington win Waterloo, the drama back home thickens between Arabella, Thistledown, Lady Pole, Honeyfoot, and, um, Stephen.

SUNDAY JULY 12

Season Premiere
Ray Donovan
9–10PM | SHOWTIME

After some bumps in the road, Showtime's thriller has managed to smooth out its edges while retaining the ones we desperately crave. In the promising premiere, Ray (Liev Schreiber)—who even laughs in this episode!—is stinging from the loss of his murdered journalist lover and is commissioned by a rich producer (Ian McShane) to find his missing son. Meanwhile, estranged wife Abby (Paula Malcomson) is hitting the booze and fast food after her failed affair, and Mickey (Jon Voight, feisty and sharp) is mixing it up with a hooker and her pimp in a Hollywood apartment complex. Uncompromising and funny stuff thus far, and what other drama has the cojones to cast these folks, as well as Katie Holmes, Bronson Pinchot, and Fairuza Balk, in the same hour of television? B+ *—Jason Clark*

The Real Housewives of Atlanta: 100th Episode Special
8–9PM | BRAVO

NeNe Leakes does what Don Draper and Walter White couldn't: celebrate a 100th episode.

Best Friends Whenever
8:30–9PM | DISNEY

On the eve of an exam, the teens travel to the future to steal the questions—and, if they have time, memorize sports scores.

Miniseries Debut
The 2000s: A New Reality
9–11PM | NATGEO

Are you ready to relive O-Town?

Series Debut
Naked and Afraid XL
9–11PM | DISCOVERY

Instead of two naked people fending for themselves for 21 days, *XL* features 12 people over 40 days. Hope the blurry-effects team didn't make big summer plans.

Season Premiere
The Strain
10–11PM | FX

Manhattan is taken over by monsters hell-bent on ruining the city. Then the vampires show up!

MONDAY JULY 13

The Fosters
8–9PM | ABC FAMILY

Rosie O'Donnell returns for Callie's birthday party. "Oh, cool," she sighs. "Another Koosh ball..."

Whose Line Is It Anyway?
9–9:30PM | THE CW

With guest Kathie Lee Gifford. If there's one thing she's good at, it's saying hilarious things from out of nowhere!

Tiny House Nation
9–10PM | FYI

I have to make *another* tiny-house joke? This craze is getting out of hand.

Series Debut
Southern Fried Road Trip
10–10:30PM | FOOD

Bobby and Jamie Deen—sons of Paula—pick a great time to bask in Dixie heritage.

CRIME TIME

The Making of the Mob: New York
10–11PM | AMC

To teach him irony, a judge sends Lucky Luciano to prison.

TUE JULY 14

86th Annual Major League All-Star Game
7PM–END | FOX

Believe it or not, kids, this "baseball" thing used to be our national pastime, before being replaced by Netflix and "swiping right."

Zoo
9–10PM | CBS

Jamie observes how weird the lions are acting. "See? They're not hakuna-ing *or* matata-ing!"

Series Debut
My Giant Life
10–11PM | TLC

A reality show about tall women who clearly had no say in the show's title.

WEDNESDAY JULY 15

SERIES DEBUT

Impastor
10:30–11PM | TV LAND

Dumped by his girlfriend and threatened by loan sharks, Buddy (Michael Rosenbaum) flees to a new town and steals the identity of its incoming gay pastor, who died while rescuing Buddy from suicide. *Impastor*'s pilot leans heavily on easy "small-town folk" gags (Buddy passes off pot vapors as skunk funk), while a should-be-funny conceit about a male and a female parishioner simultaneously vying for him falls flat. But with Buddy's unorthodox ability to solve his flock's problems (and a dash of creative raunch in later episodes), the sitcom flirts with comedy salvation. B *—Jennifer Maas*

RAY DONOVAN: MICHAEL DESMOND/SHOWTIME; *BEST FRIENDS WHENEVER*: CRAIG SJODIN/DISNEY CHANNEL; *THE MAKING OF THE MOB: NEW YORK*: LAWRENCE FRENCH/AMC; *IMPASTOR*: TV LAND

THURSDAY JULY 16

Series Debut
Geeks Who Drink

11–11:30PM | SYFY

Zachary Levi hosts a bar-trivia show that rewards pop culture nerds. Your *Entertainment Weekly* subscription finally pays off!

Season Premiere
Friends of the People

10:30–11PM | TRU

The solid sketch show that you didn't watch last season (but totally should have) returns. Don't mess this up again, guys.

Season Premiere
Married

10:30–11PM | FX

The world *Married* covers—upper-middle-class, *This Is 40*-style domestic ennui—is suddenly everywhere on TV, from *Togetherness* to *Happyish*. So what does this second season have to distinguish itself from the pack? Not much, frankly. The premiere not only hits familiar beats (a retired parent's active sex life, the struggle to get a child into a high-end elementary school) but also resolves them in predictable ways. What the show does have, however, are solid lead performers in Nat Faxon and, particularly, Judy Greer. B

FRIDAY JULY 17

Tig

STREAMING | NETFLIX

In 2012, comedian Tig Notaro performed a stand-up set the day after learning she had breast cancer, delivering the knockout performance that catapulted her to fame—as well as to mounting insecurity, pressure, and fear, all of which this doc captures. *Tig* will inevitably get tears flowing, but Tig isn't afraid to poke fun at herself and reveal her eccentricities. In one scene, she proudly holds up her cat-bitten GED certificate; in another, she wonders why she wakes up every day thinking about an *Onion* headline. Moments like these complement personal sequences about her childhood and love life, making *Tig* both candid and funny—just like Tig. A —*Shirley Li*

Masters of Illusion

8–8:30PM | THE CW

"A magic show hosted by Dean Cain" sounds like the beginning of a good joke. And in a way, it is!

Charlie Rose—The Week

8:30–9PM | PBS*

You'll want to watch this if only to make up for what you're about to watch next...

*check local listings

Sex With Brody

10:30–11PM | E!

That's right, it's an informative round-table talk show hosted by "television personality and sex enthusiast" Brody Jenner.

FRIDAY JULY 17 (cont.)

Season Premiere
BoJack Horseman

STREAMING | NETFLIX

This absurd animated comedy galloped under the radar last year, but it remains one of TV's best meta-skewers of Hollywood. In the season premiere, a newly spiritual BoJack (Will Arnett) is trying to leave his depression behind now that he's landed the role of a lifetime in a Secretariat biopic. But happiness is still just out of reach: His old ghostwriter (Alison Brie) lurks around the set, and his withholding mother (a perfectly droll Wendie Malick) etches cracks into his fragile new foundation. If season 1 chronicled a horse's recovery, season 2 finds him trying to stay on all fours. B —*Marc Snetiker*

SAT JUL 18

Series Finale
The Millers

8–9PM | CBS

Jonesing for more Will Arnett after your *BoJack Horseman* binge? You've got one more night!

The Bride He Bought Online

8–10PM | LIFETIME

Three teen girls trick a lonely ~~What to Watch writer~~ man into ordering a fictitious woman.

Season Premiere
Hell on Wheels

9–10PM | AMC

If you're still watching this Western railroad drama, then it's very nice to meet you, Anson Mount's mother.

SUNDAY JULY 19

Tut

9–11PM | SPIKE

The historical-miniseries craze reaches Spike in the form of *Tut*, the network's most ambitious foray into scripted drama. Centered on the iconic young king (played by Avan Jogia), the three-night event *wants* to be the Egyptian *Game of Thrones*—it has family squabbling, power struggles, and even *GoT* alum—but never reaches that level. It's all a little bland; even the battle scenes are uninspired. The palatial politics are mildly interesting but never gripping. Sir Ben Kingsley, playing a strict, paternalistic adviser, can't even save things—in fact, he looks as bored as you'll be. C+

GEEKS WHO DRINK: SYFY CHANNEL; *MARRIED*: PRASHANT GUPTA/FX; *TIG*, *BOJACK HORSEMAN*: NETFLIX (2); *TUT*: JAN THIJS/SPIKE

Music

The Best and Worst in Music Streaming

Apple Music launched June 30. How does it stack up against the competition? By Kyle Anderson and Eric Renner Brown

Apple Music

What it is Apple's new streaming service looks to be a game changer, as EW saw during a prelaunch press demo. It offers just about everything: personalized suggestions that become even more so over time; curated radio programs hosted by Dr. Dre, Elton John, and others; a social-networking feed for artists to release fresh tunes (Drake, for one, has already signed on); music videos; and more.

What it costs $9.99/month for single membership or $14.99/month for a family of up to six.

What's hot Apple is gunning for every digital platform for consuming music, but the service's Beats 1—which could blow up the very idea of terrestrial radio—stands out. The live channel broadcasts shows by tastemakers and artists globally, for a universal listening experience. Bonus: Taylor Swift is on board with Apple Music.

ILLUSTRATION BY HARRY CAMPBELL

What's not Podcasts still live in a separate app (sorry, *Serial* fans!). Privacy buffs might not like how it learns listeners' habits to curate picks.
Who it's for Mac lovers, iPhone owners, and other mobile users who want an all-in-one service.

Spotify

BEST FOR **LATE ADOPTERS**

What it is The reigning streaming king, with more than 75 million users and 20 million subscribers.
What it costs Free (ad-supported) or $9.99/month (ad-free).
What's hot If it ain't broke, don't fix it. Spotify continues to add to its library, and even a Luddite can navigate the app.
What's not Music discovery isn't effortless in Spotify's mobile apps. No Taylor, either.
Who it's for Loyalists, Apple skeptics.

Tidal

BEST FOR **AUDIOPHILES**

What it is Jay Z's service, which launched earlier this year to much A-list fanfare, seeks to reclaim streaming on artist-friendly terms.
What it costs $9.99/month (premium) or $19.99/month (hi-fi).
What's hot Lossless files for audio buffs who want to hear every guitar riff and drum fill.
What's not The desktop app is still in beta; the Web player and mobile apps pale in comparison with Spotify's.
Who it's for Fans who want to hear new Beyoncé music the second it drops.

Pandora

What it is The 15-year-old personalized online streaming service that set an early industry standard and continues to keep pace.
What it costs Free (ad-supported) or $4.99/month (ad-free).
What's hot Pandora ditches user libraries to avoid clutter. It offers "radio stations" based on your favorite artists, songs, and genres.
What's not Pandora's model was revolutionary, but consumers now want more control than ever over what they're hearing. A service that limits choice feels outdated.
Who it's for Casual music fans and anyone who wants dinner-party tunes—even if they're Bublé.

Google Play Music

What it is Long a pay-only service for Android devices, Google Play now has free, ad-supported radio streaming to compete with Apple.
What it costs Free (ad-supported) or $9.99/month (ad-free).
What's hot In addition to an extensive library, you can upload and store 50,000 songs to the cloud. For now Apple allots only 25,000 tracks, but it plans to boost that figure.
What's not Though the iOS app keeps improving, the Android version still feels far superior. Also: no Beatles catalog.
Who it's for Android and Google purists.

Jay Z The rapper's Tidal service is best for high-quality audio. Taylor Swift The pop star is now allowing her album, *1989*, to stream on Apple Music. Trent Reznor The rocker played a key role in the making of Apple Music.

Myspace

BEST FOR **FREELOADERS**

What it is No joke: The former social-networking giant has plenty of music still available for streaming.
What it costs Free!
What's hot Minimal ads. Their mobile app is gratis too.
What's not The desktop version is difficult to use, and you can't take your playlists offline.
Who it's for Thrifty social-media mavens nostalgic for 2006.

Rdio

What it is An underrated streaming service created by Skype's founders.
What it costs Free (ad-supported), $3.99/month (limited but ad-free), or $9.99/month (unlimited and ad-free).
What's hot The cleanest user interface and search capabilities among on-demand outlets.
What's not Exclusives are few and far between, and even by on-demand standards there's a lack of curation.
Who it's for Music-loving minimalists, monks.

Amazon Prime Music

What it is A music library that's included with the retailer's Prime service.
What it costs Free with Amazon Prime subscription ($99/year).
What's hot Users already have access to a wide and deep variety of playlists.
What's not Amazon boasts just over a million songs, versus the 25 or 30 million some others have.
Who it's for *Transparent* superfans who also want to crank up Billy Joel's *Greatest Hits*.

JAY Z: THEO WARGO/GETTY IMAGES; SWIFT: CHRISTOPHER POLK/GETTY IMAGES; REZNOR: KEVIN MAZUR/WIREIMAGE.COM

SOUNDTRACK OF OUR LIVES

Veruca Salt

"Seether" rockers **Nina Gordon**, 47, and **Louise Post**, 49, are back with *Ghost Notes* (out July 10)—and sharing untold stories about David Bowie and Kurt Cobain. —KYLE ANDERSON

• FIRST ALBUM WE BOUGHT WITH OUR OWN MONEY

Gordon It was Styx's *Paradise Theatre*—with a picture-disc hologram on the vinyl.
Post I saw Styx in sixth grade. I loved [singer-guitarist] Tommy Shaw. And I got sneakers like him. He wore these tan Nikes. My friend and I just worshipped him. Melodically, those guys were brilliant.

• FIRST SONG WE EVER PERFORMED LIVE

Gordon The Kinks' "Celluloid Heroes" at a camp talent show. I don't know why, but my bunk was *super* into that song. I had it recorded on tape from the radio.
Post I performed at a camp talent show too! But I played piano and sang "Tomorrow" from *Annie*. I feathered my hair for it!

• ALBUM WE BONDED OVER

Gordon *Pod* by the Breeders. We were set up on a blind date as musical partners. We were in the process of forming our band and we pored over every little detail.
Post We saw the Breeders on tour and we lost our minds! We knew what we had to do.

• SONG THAT REMINDS US OF OUR BREAKTHROUGH 1994 LP, *AMERICAN THIGHS*

Gordon Before we'd play shows, we'd get into a car and blast Nirvana's "Rape Me" and scream at the top of our lungs to get psyched about going on stage.
Post Kurt [Cobain] was a hero of ours. And he passed away right as we were beginning. I would get terrible stage fright, but I didn't pray to God or anything. I would just invoke the spirit of Kurt.

• SONG WE'RE MOST PROUD OF WRITING

Gordon "With David Bowie." It's about coming of age, and my band, and being obsessed with songwriters.
Post I actually had the pleasure of meeting Bowie at his 50th birthday party in New York City. I handed him a cassette of [our 1997 album] *Eight Arms to Hold You*. He very graciously thanked me and tucked it into his pocket. A few days later he was being interviewed, and he said some nice things about that song.
Gordon Thanks, David Bowie! For so many reasons!

Steve Lack, Louise Post, Nina Gordon, and Jim Shapiro

CALL IT A COMEBACK

James Taylor and **Hilary Duff** have more in common than you might think. Don't believe us? We examine their first new records in years and found some similarities. —MADISON VAIN

JAMES TAYLOR		HILARY DUFF
13	YEARS SINCE LAST ALBUM	8
"I'm not smart enough for this life I've been livin'," laments the multi-platinum '70s icon on "Montana."	A STRONG TENDENCY TO OVERSHARE	On "Arms Around a Memory," Duff sings, "I'm having hot sweats in cold sweaters." (Duh, girl, it's summer!)
23	REFERENCES TO THE ENVIRONMENT	0
"It's time to cut this side/ And I must not miss my ride," Taylor reminds himself on "Today Today Today."	TRANSPORTATION WOES	**"It's so hard to get a cab at midnight on a Friday," she sings on "Night Like This."**
2	SONGS ABOUT FALLING IN LOVE	2
"After 'Hello' and 'It's sure good to see you'/ It seems like there's nothing to say."	PULITZER-WORTHY ZINGERS	"I made a top 10 list of all the things I missed/ Your lying eyes and lips didn't make it."

VERUCA SALT: ALISON DYER; TAYLOR: JAZZ ARCHIV HAMBURG/ULLSTEIN BILD VIA GETTY IMAGES; DUFF: LOU ROCCO/ABC VIA GETTY IMAGES

DANIEL SANNWALD

MIGUEL THE STORIES BEHIND THE SONGS

The Grammy winner talks about the inspirations for his killer new album, *Wildheart*, working with Mariah, and Prince's looming influence. —CHRIS LEE

"COFFEE"

"I wanted to describe a beautiful blur of a night. You're not really sure what you're in for. But your instincts are at their highest level. There's vice, but it's rooted in real connectivity. You're into her, she's into you. You end up in these places, wake up in the morning, and are like, 'Did all that just happen?' "

"A BEAUTIFUL EXIT"

"This was initially supposed to be an admonition, a warning, an encouragement, all wrapped into one for a journey that is inevitably a crazy balance between hope and desperation. Over that journey you're going to deal with adversity. There's a line where it's basically saying, 'Don't mute your colors because the rest of the world is very muted.' I say, 'Don't worry about that. They don't dream in colors. We do.' "

"FLESH"

"There's no way Prince could *not* be a musical influence of mine. I grew up not only looking up to him as a musician but as an icon, someone who was pushing the boundaries in his art. For me, every song is an extension of how I perceive the world—and how I want to perceive the world. This song is a description of that dynamic. In 'Flesh,' I'm trying to describe my character and her character in the throes [of sex]. I'm trying to bring you into my world."

> **"Sex is such a spiritual thing to me. I often sing about it in terms of the emotion behind the action."**

"FACE THE SUN" (FEAT. LENNY KRAVITZ)

"We recorded separately. But after listening to it [initially], I was like, 'I still want a solo!' Lenny's tastes resonate with mine. On top of that, he's a badass musician. And he has just stood out, done his own thing. That's what I'm about."

"NWA" (FEAT. KURUPT)

"It's all attitude. But not in the gangsta way that was meant with [the hip-hop group] N.W.A. More confident. A little cocky at times. But you have to be. Wild-hearted people have to have that belief: 'You should roll with me. I know what I'm doing. I'm in control.' "

"#BEAUTIFUL" WITH MARIAH CAREY (2014)

"It's the first song I worked on for [my 2012 album] *Kaleidoscope Dream* but I just couldn't finish it. The chorus, verse, and music were pretty much done. It was one of those songs where I was like, 'This is pretty much all the story I have. There's nothing else to this story. Maybe this is more of an interlude.' I didn't understand then, but I obviously understand now: I needed Mariah Carey. The song found her. And she finished it."

"ADORN" (2012)

"I don't remember writing the song. I remember starting it, the music, the time, the circumstances. But it's just one of those songs that wrote itself. There was no conscious thought. It just came out. My favorite songs I've written are like that. I don't know where that s--- came from."

Books

Top Picks in New Paperbacks

Jonesing for a dark thriller, a Hollywood tell-all, or a domestic drama? Try these hot summer reads. —ISABELLA BIEDENHARN

Tigerman
Nick Harkaway
Graham Greene meets Lee Child in this dark caper about a soldier recuperating on a politically fraught tropical island.

Friendship
Emily Gould
In Gould's first novel, which perfectly captures the *Girls* zeitgeist, 30-year-old pals realize that the trudge into adulthood will come at a cost.

How to Build a Girl
Caitlin Moran
The sharp-witted Brit's adult fiction debut is a moving coming-of-age tale about an awkward 14-year-old who decides to reinvent herself as a tough girl—drinking, smoking, sexing, and all.

Console Wars
Blake J. Harris
This riveting David-and-Goliath story—about how the videogame industry was forever changed when Sega stood up to Nintendo in 1990—is headed for the big screen.

The Girls From Corona del Mar
Rufi Thorpe
In this quiet, moving novel, a friendship between two teenage girls is splintered when one faces a family tragedy.

The Ice Cream Queen of Orchard Street
Susan Jane Gilman
A young Russian émigré, abandoned by her family, finds fame by creating an ice cream empire in this charming epic, which spans more than 70 years.

I Said Yes to Everything
Lee Grant
In Grant's glamorous Hollywood memoir (keep an eye out for Warren Beatty, Grace Kelly, and Elizabeth Taylor), the star recounts her rise to fame, plummet into obscurity, and climb back to the top, where an Oscar awaited her.

A Hanging at Cinder Bottom
Glenn Taylor
Public hangings, outlaws, and brothels figure into Taylor's lyrical, funny story. When a fugitive poker player returns home to West Virginia in 1910 to find his brother dead and his father's saloon in disarray, he must hunt down the killer while preparing for his own execution.

Cutting Teeth
Julia Fierro
Fierro's delicious *Big Chill*-like novel takes place over a long weekend as a group of thirtysomething couples gathers at a beach house with their children.

Brutal Youth
Anthony Breznican
From an EW favorite (okay, he's one of our senior writers!) comes a tale of three freshmen at a working-class Catholic high school who must band together to deal with ferocious bullying.

PHOTOGRAPH BY VIRGIL BASTOS

#haveKINDLEwillTRAVEL

@ILLGANDER, MOROCCO | For me travel is about new sights, smells, and flavors. So when Amazon asked me to take the Kindle Paperwhite on my next trip, I went to the souk with *In Morocco* as my guide.

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RABAT AND SALÉ

I

LEAVING TANGIER

To step on board a steamer in a Spanish port, and three hours later to land in a country without a guide-book, is a sensation to rouse the hunger of the regletest sight-seer.

The sensation is attainable by any one who will take the trouble to row out into the harbour of Algeciras and scramble onto a little black boat headed across the straits. Hardly has the rock of Gibraltar turned to cloud when one's foot is on the soil of an almost unknown Africa. Tangier, indeed, is in the guide-books; but, cuckoo-like, it has had to lays its eggs in strange nests, and the traveller who wants to find out about it must acquire a work dealing with some other country Spain or Portugal or Algeria. There is no guide-book to Morocco, and no way of knowing,

kindle

kindle

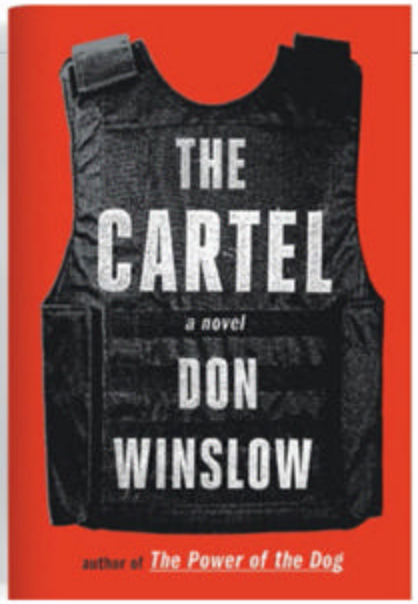
amazon

The Cartel

Don Winslow

THRILLER

By Clark Collis



IN THIS SEQUEL to 2005's *The Power of the Dog*, novelist Winslow continues to assail the war on drugs, a campaign whose real cost, he argues, is the lives it has obliterated in Mexico.

Certainly, and tragically, Winslow has had plenty of material to inspire him during the years since the publication of *The Power of the Dog*. That book tracked the bloody careers of DEA agent Art Keller and his friend–turned–drug-kingpin foe Adán Barrera for a quarter of a century starting in the mid-1970s. *The Cartel* covers just the years 2004–12, yet Winslow requires more than 600 pages to detail the pair's continuing feud and its real-life bloodbath backdrop.

The story's high-octane, helicopter-set prologue aside, matters start quietly enough, with a retired Keller tending to bees at a monastery in New Mexico and Barrera firmly behind bars in San Diego before being transferred to a considerably less secure facility in Guadalajara. After Barrera absconds, Keller returns south of the border to hunt for his archenemy and thwart the ambitions of his fellow drug dealers in obsessive and murderous fashion.

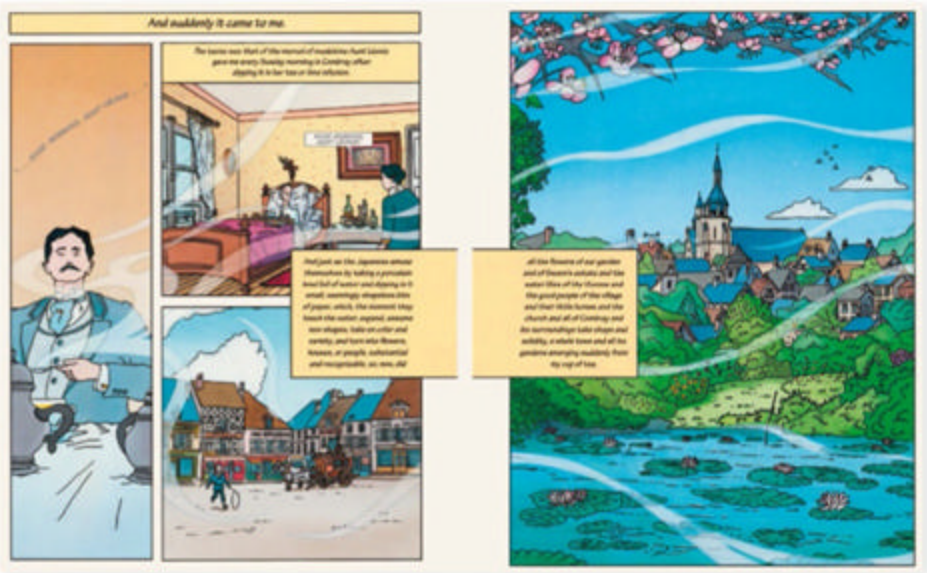
The Cartel arrives with a blurb from James Ellroy ("It's got the jazz dog feel of a shot of pure meth!"), whose own frequent positioning of fictional characters in epic, real-world scenarios this most obviously resembles. Winslow's prose is less jazzy, in every sense, than what's found in Ellroy's classic L.A. Quartet. But the righteous indignation that fuels his tale of cops, cartels, and the near-apocalyptic havoc they can create is, to use a sadly appropriate word, addictive. **B+** E C A

THE OPENING LINES

"Keller thinks he hears a baby cry. The sound is just audible over the muted rotors as the helicopter comes in low toward the jungle village."

Turning Proust Into Panels

From French artist Stéphane Heuet comes a stunning graphic-novel edition of Marcel Proust's *Swann's Way*



▸Adapting Proust's text into a visual format was complex. Heuet had to decide what words to keep and which scenes to illustrate in order to best capture the classic's pace and feel.

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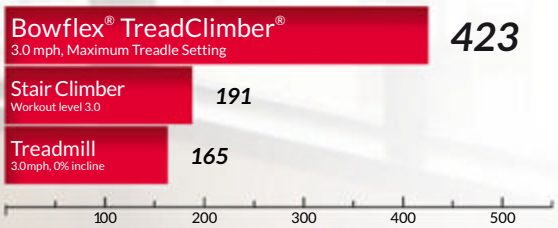

¤Source: University of Wisconsin (TreadClimber, 2011) and Adelphi University Study (Stair Climber, 2004).

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Car & Driver

How well do you know your iconic literary detectives? See if you can match them with their wheels. —TINA JORDAN

1

Roadster

2

Porsche 911

3

London Cab

4

Jaguar Mark II

5

Peugeot

6

Cannondale Bike

7

Jeep Cherokee

8

Lincoln Town Car

9

1968 VW Bug

10

Über

11

Kawasaki 125cc Motorcycle

12

1966 Corvette Stingray Convertible

a. ____ *Colin Dexter's* **Inspector Morse**

b. ____ *Henning Mankell's* **Kurt Wallander**

c. ____ *Sue Grafton's* **Kinsey Millhone**

d. ____ *Michael Connelly's* **Mickey Haller**

e. ____ *Carolyn Keene's* **Nancy Drew**

f. ____ *Tom Corcoran's* **Alex Rutledge**

g. ____ *Robert Crais'* **Joe Pike**

h. ____ *Linda Fairstein's* **Alex Cooper**

i. ____ *John Sandford's* **Lucas Davenport**

j. ____ *Robert Crais'* **Elvis Cole**

k. ____ *Robert Galbraith's* **Cormoran Strike**

l. ____ *Stieg Larsson's* **Lisbeth Salander**

Answers: A–4; B–5; C–9; D–8; E–1; F–6; G–7; H–10; I–2; J–12; K–3; L–11

Among the Ten Thousand Things

Julia Pierpont

NOVEL

By Isabella Biedenharn

WHEN JACK Shanley's ex-mistress sends his wife, Deb, a package containing seven months' worth of emails ranging from affectionate to filthy, the couple's New York City doorman inadvertently gives it to their 11-year-old daughter, Kay. She promptly shows the letters to her brother, Simon, 15, who then delivers them to their mother. As Jack, a successful artist—and textbook narcissist—struggles to see what he did wrong ("It's not like I killed anybody," he thinks), the effects of his dalliance ripple through the stunned family. Kay, bullied at school, boxes up her trembling, frightened sadness along with her voice, while Simon angrily sloughs off both parents to pursue a girl. Deb, whose ballet career was cut short when she met Jack, tries to figure out the balance between what's best for her kids and endurable for herself.

Pierpont's language is heart-stopping. In one scene, with her characters suspended in emotional turmoil, she pauses to describe their empty house ("The mirrors stood with no one in them"). There's even a sparse, poetic interlude in the middle of the book that skips across the family's lives for decades until one of them dies ("The end is never a surprise," she writes). Then she rewinds the decades and picks up where she left off. It's the kind of structural risk that shouldn't work, but in her skilled hands it lands beautifully.

Technically, of course, this is a domestic drama. But between Pierpont's literary finesse and her captivating characters, it reads like a page-turner. A ECA

PIERPONT: SHIVA ROUHANI

ILLUSTRATIONS BY BROWN BIRD DESIGN

I want equality for women and men.

I am **HeForShe**.

Join me at HeForShe.org

Gender equality is not only a women's issue, it is a human rights issue that impacts us all. Become a HeForShe and join UN Women's solidarity movement for gender equality.

UN Women is the UN organization dedicated to gender equality and the empowerment of women. Photo by Celeste Sloman

QUICK TAKES

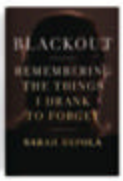
Bradstreet Gate
Robin Kirman
NOVEL

You can't help but make comparisons to Donna Tartt's 1992 classic *The Secret History* while reading *Bradstreet Gate*, which tracks the lives of a group of Harvard students over the decade following the unsolved murder of a classmate, Julie Patel. The key players fit certain archetypes, but each is keenly observed: Georgia, the ethereal, flighty beauty; Charlie, the unctuous social climber; Alice, the seething outsider; and Rufus Storrow, the charismatic professor–turned–prime suspect. The friends' unpredictable evolution over time is actually more interesting than the murder mystery itself. *Bradstreet Gate* won't stick with you like *The Secret History*, but the breezy read does deliver. **B+** *—Stephan Lee* E C A

Local Girls
Caroline Zancan
NOVEL

This debut about a group of recent high school grads who've dead-ended in their Orlando suburb tries to be two things: an affecting coming-of-age tale and a dishy bit of celebrity intrigue. Childhood pals Maggie, Lindsey, and Nina are swigging $2 beers at their local when they eye—and inexplicably befriend—their favorite film actor on the very night he fatally overdoses. This chance encounter serves as the catalyst for chronicling the trio's friendship through the years. Zancan does a beautiful job spinning their casual cruelties and small kindnesses into riveting fiction. But the tabloid exploits of a milquetoast movie star? Definitely not Oscar-worthy. **B** *—Amy Wilkinson* E

Blackout
Sarah Hepola
MEMOIR



When she was 6, a single sip of her dad's beer "lit a fuse in me that burned for decades." At 11, she got drunk for the first time. By high school, Hepola was hooked, loving the shot of confidence she got from a few Coors Lights, and by college, she was drinking so heavily she began to black out. (Once she woke up after a party asleep in a dog bed, with no idea how she'd gotten there.) It's hard to think of another memoir that burrows inside an addict's brain like this one does. Yes, Hepola's years of ruthless self-destruction are grim. But her writing lights up the pages, and she infuses the chapters describing her resolute slog toward sobriety with warmth and sprightly humor. **A** *—Tina Jordan* E C A

Bennington Girls Are Easy
Charlotte Silver
NOVEL

The trust-fund bohemians at Vermont's bucolic Bennington College excel in many extracurriculars: advanced bisexuality, the anatomy of leotards, artisanal cupcake production. More practical life skills, however, don't seem to be on the syllabus. In Silver's archly mannered coming-of-age novel, best friends and fresh Bennington grads Cassandra and Sylvie land in Manhattan prepared to fulfill their bright, unblemished destinies. Reality, though, has other plans for these daughters of privilege; they're like characters from a Whit Stillman movie wandering blindly into a *House of Mirth* morality tale. Silver can be a clever and even lyrical writer, but her silly, self-absorbed *Girls* are too-easy targets. **B–** *—Leah Greenblatt* E C A

The OED Twerks Its Way Into 2015

The venerable English dictionary just added dozens of words to its pages

HOT MESS *n. /'hat 'mes/*

● **Something or someone in extreme confusion or disorder.**

EARLIEST USAGE
"Verily, I say unto you, the public is a hot mess." *(Monthly Jrnl. Internat. Assoc. Machinists, April 1899)*

MASSHOLE
n. /'mæs, hoʊl/

● **A term of contempt for a native or inhabitant of the state of Massachusetts**

EARLIEST USAGE
"The New Hampshire people have a nickname for the refugees from Massachusetts: Massholes." *(M. Ridley,* Warts & All, *1989)*

TWERK *v. /'twərk/*

● **To move (something) with a twitching, twisting, or jerking motion**

EARLIEST USAGE
"In vain he twirks his near-han' spur, In vain his red-challers threaten war An' fierce eyne bleeze." *(R. Kelsey,* Niagara, Jephthah, *1848)*

YARN BOMB *v. /'jarn bam/*

● **To cover or decorate (a public object or monument) with colourful knitted or crocheted items and motifs, as a form of street art**

EARLIEST USAGE
"There's a subversive group of knitters in Montrose, Texas..calling themselves Knitta, that say they 'yarn bomb' neighbourhoods with knitting graffiti..to help bring a warm, fuzzy feeling to their communities." *(Ottawa Citizen, 3/11/2006)*

DICTIONARIES: COURTESY OF OED

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The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

NBC cuts ties with Donald Trump, perhaps after finally meeting Donald Trump.

Screech sentenced to four months in jail after wacky bar stabbing!

Ohio movie theater accidentally plays *Insidious* instead of *Inside Out* because America can't have nice things.

Diddy falls in hole during performance, thereby missing every step he takes, every move he makes.

We haven't been this distraught about a Bennifer breakup since literally the last one.

Top Gun sequel may shed light on drone warfare, although you know what we *really* want to see shed.

It's time to rediscover the joy of *Sex*.

Floyd Mayweather, Katy Perry headline *Forbes'* highest-paid-celebrities list and, hopefully, the weirdest joint tour ever.

Robert Zemeckis says *Back to the Future* remake will happen over his dead body. Bodies? Where we're going, we don't NEED bodies!

Oh, that relatable Jennifer Lawrence!

The only beach body we can relate to this summer

Tootie is reportedly joining *Real Housewives of Atlanta*, which is basically just *Facts of Life* except everyone acts like Blair and nobody's ever met George Clooney.

Yes, yes, yes to the magnificent documentary *Amy*.

The best angsty teen supernatural horror drama since *Gossip Girl*

Iggy's and Britney's passive-aggressive tweets that may or may not be about "Pretty Girls" > "Pretty Girls"

Lifetime greenlights *Project Runway Junior*, where designers ages 14–17 will make it work!* (*But only under appropriate labor laws.)

E L James Twitter Q&A goes horribly wrong. Duh, we could have told you that from Ana's *and* Christian's perspectives.

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"You dipped the chip, you took a bite...
and you dipped again!"

"But I don't want to be a pirate!"

"No, I don't have a square to spare.
I can't spare a square!"

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